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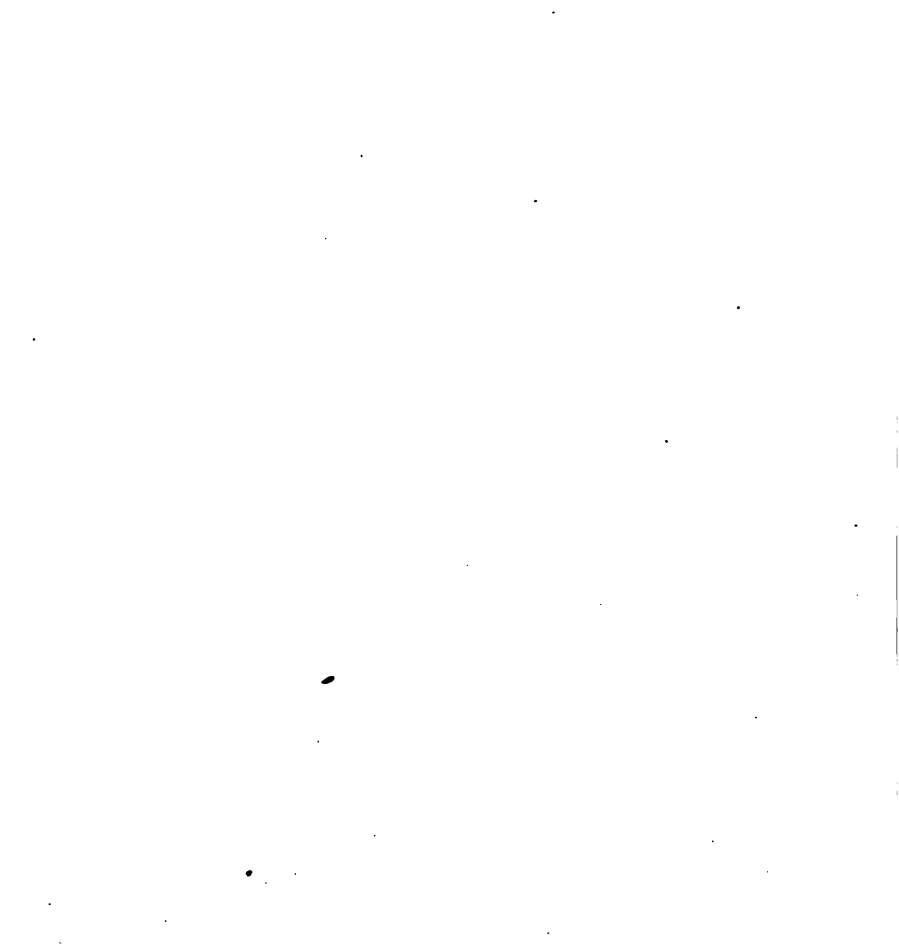


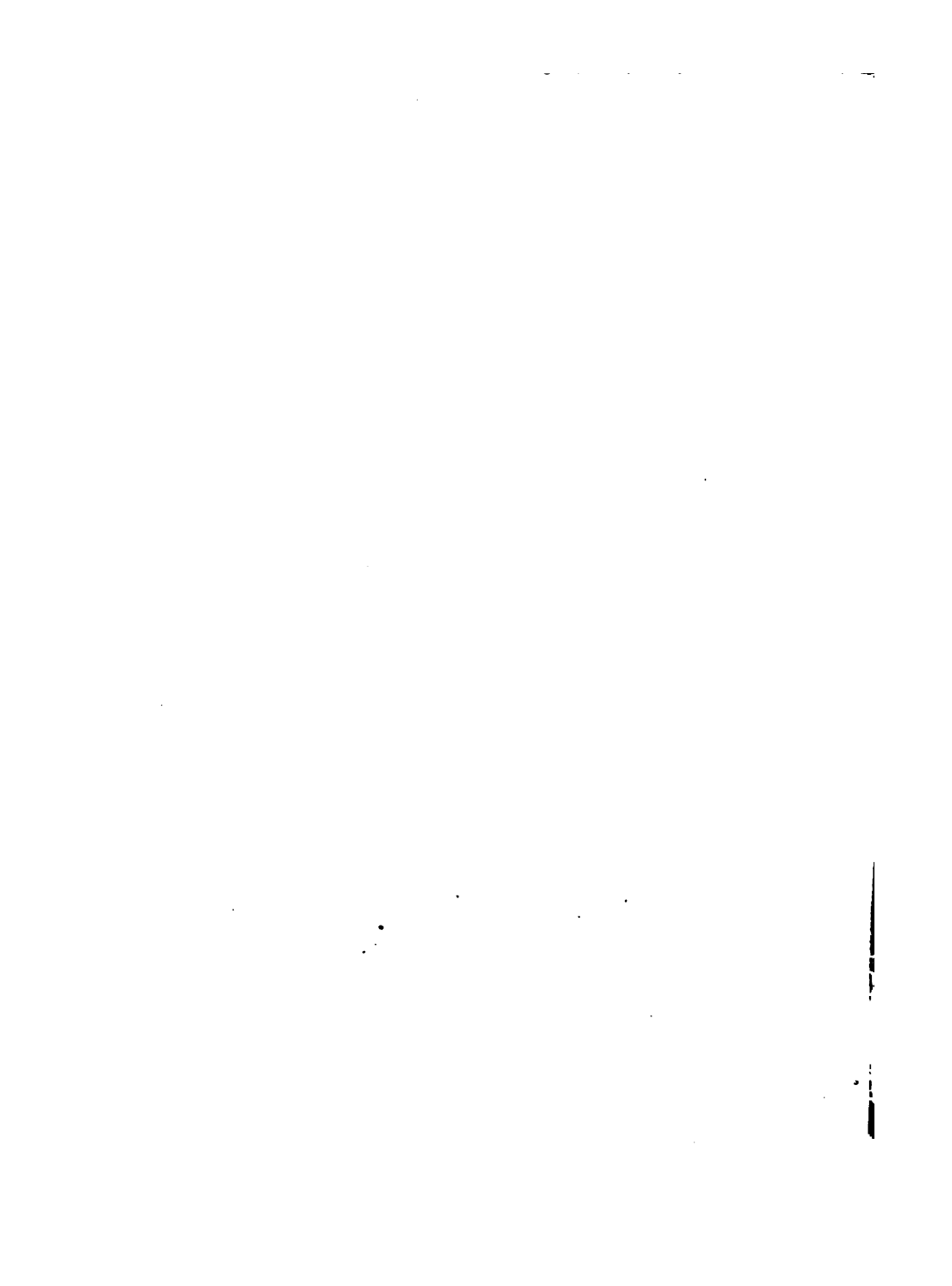


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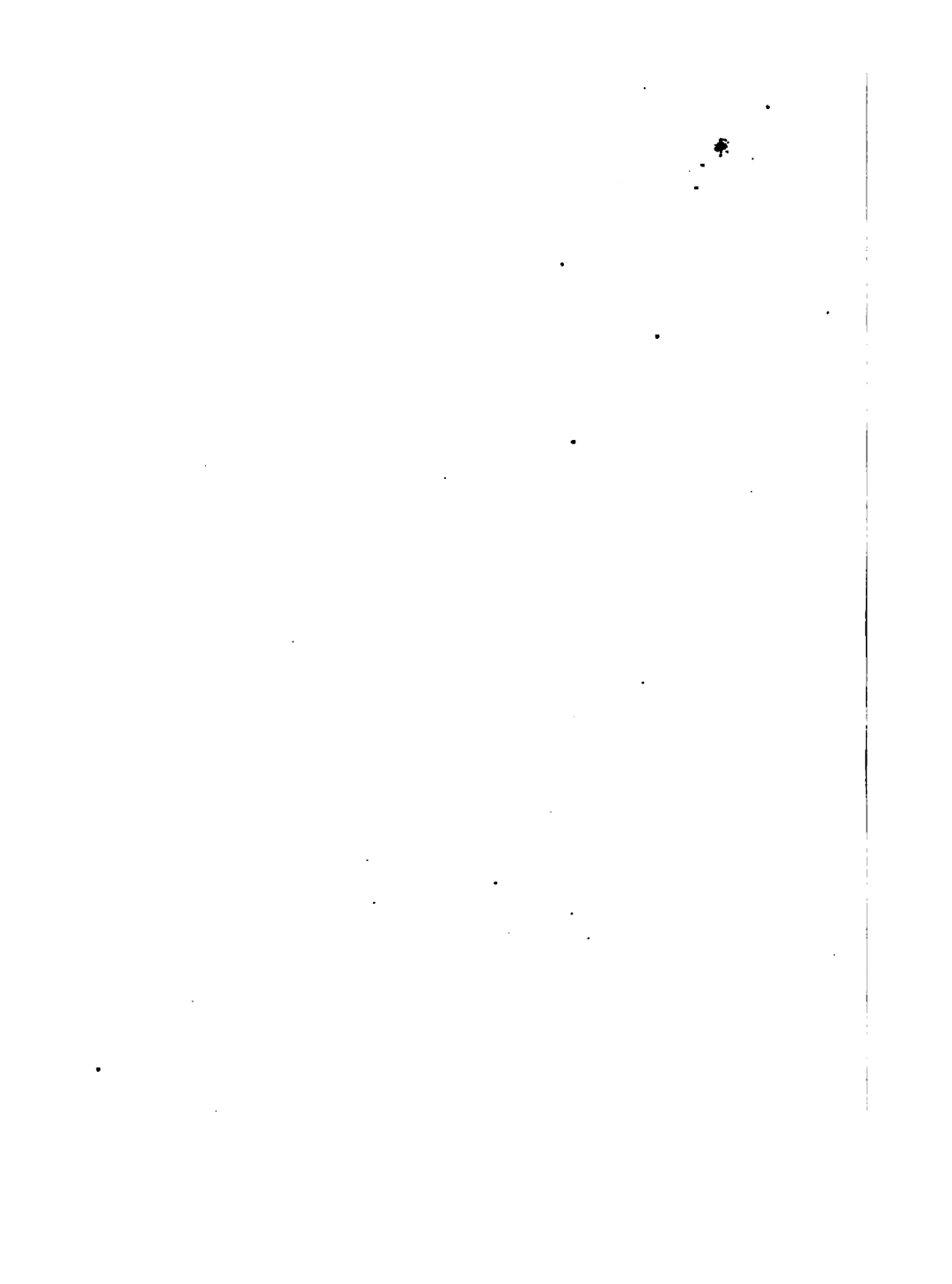
















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# HISTORY IN RUINS:

A

Series of Letters to a Lady,

EMBODYING

A POPULAR SKETCH OF THE HISTORY OF ARCHITECTURE,

AND THE CHARACTERISTICS OF THE

VARIOUS STYLES WHICH HAVE PREVAILED.

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A HANDBOOK OF ARCHITECTURE FOR THE UNLEARNED.

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By GEORGE GODWIN, F.R.S.,

*And of the Royal Institute of Architects;*

EDITOR OF "THE BUILDER;" HONORARY SECRETARY OF ART-UNION OF LONDON.

---

"Ours it shall be to trace what lingers still  
Of early glory, and of ancient skill;  
To mark how empires rose by might of mind,  
And scan the wrecks those empires leave behind."

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WITH ILLUSTRATIONS.

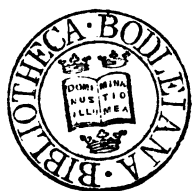
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## Preface Dedicatory.

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THE history of the world is forcibly illustrated by the history of its buildings; and the tale, so far from being dry and repulsive, is singularly curious and interesting. In the following pages an endeavour has been made to convey this history to general readers in popular language and a pleasant manner, and to interest them in an art which affects not merely our Homes and the provision of structures for the fitting discharge of public duties, but the artistic progress, the æsthetic culture, and the refined enjoyments of a people;—an art which is the eldest of the three, and the guardian and encourager of her

sisters,—an art that has recorded in stone and marble the thoughts and doings of nations, and studded the world with objects of beauty, places of reverence, and awakeners of sentiment. The various shapes that Architecture took,—the characteristics and date of the styles which have prevailed amongst different people and at different times,—are pointed out, so that any may with slight attention read, on the face of such buildings and monuments as they may visit, their age and story.

It is not unusual to find even educated men admitting, without any feeling of shame, their entire ignorance of Architecture, both as regards its history and principles. This surely ought not to be, and need not be. The general history of the art, and the leading features of Architecture as a science, should be communicated to the youth of both sexes and of all grades before they leave school. The greatest success that can be desired for this little volume is, that it may aid in leading to such a step.

I inscribe it, with warm expressions of regard and respect, to the Amiable and Accomplished Friend by whom, feeling the want of some such manual, the letters composing it were suggested ; and I ask for it the kindly consideration of all who agree with me in thinking that its object is a worthy one.

G. G.

*Brompton.*







# Handbook of Architecture for the Unlearned.

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THE UNIVERSITY OF CHICAGO PRESS

## LETTERS TO A LADY,

*&c. &c.*

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My dear Sorilla :

**W**HEN we walked through the Architectural Exhibition together the other day, you seemed interested by the glimpses of history which became visible through the chinks, so to speak, of a running commentary on the drawings there collected, and asked me to give you some general notion of a study which promised to be more agreeable than you had anticipated. I willingly comply, delighted to have such a pupil, and proceed to put your new-born enthusiasm to the test, beginning from the earliest times, and tracing the progress upward till we reach our own days. Should some parts of the road prove dusty and barren, you must not at once abandon the journey, but trudge over them contentedly for the sake of the prettier and more fertile country they will lead to.

The term "Architecture" suggests to you, pro-

bably, as to many others, nothing more attractive than a dry study of the most efficient modes of heaping one stone upon another to form a building. But there is a second and totally different point of view whence architecture is seen to afford matter of interest on which the most refined and powerful intellect may exercise itself, and which may worthily occupy the attention of all who possess a cultivated mind. I mean architecture viewed as a fine art,—a producer of beauty; and it would be well if more attention were given to it in this respect by the general student than is usually the case: advantages of no common kind would result, and fresh sources of pleasure would be opened to the inquirer. With this most interesting part of the subject, however, I do not propose to deal now. There is a third light under which it may be considered, namely, *historically*; and thus it is I intend to place it before you in the following letters. If it fail to interest you, the fault will not rest with the subject, but with me.

From the earliest period in the history of the world (when the number of men was few), the love of society, to say nothing of fear of the tigers, led them to congregate in particular spots. Sustenance was of course the first consideration; but this being provided, a protection from the rays of the sun, the wind, or the rain, according to the climate of the country, would be the next object of attention. The shelter provided at first was naturally rude and

incomplete, and was necessarily regulated by the habits of the people, the nature of the country, and the materials attainable on the spot. As civilization proceeded, brought about by the communion of intellect,—the exchange of ideas, and the increased means of transmitting information, so that the labour of one generation served as a foundation on which the next might commence their work—religious feelings induced the erection of certain buildings in honour of their gods, which should visibly convey the importance of their purpose. Principles were ultimately laid down for their construction, ingenuity was exerted, and all the other arts, so far as they were understood, were brought to aid in their embellishment.

In tracing the history of architecture, then, we thus, in reality, examine the progress of the various parts of the world towards civilization, and in many cases, their relapse into barbarism. All that remains of many once powerful nations are a few ruins, which, although isolated and dismantled, yet enable us to form correct ideas of the religion, recreations, manners, and ability of the people by whom they were erected. Ideas, expressed in earth and stone by the contemporaries of the Pharaohs, which have exercised strong influence on society, remain to us almost uninjured. How powerful are the images which they raise! A link in a great chain, they serve by association to repeople the wastes wherein



they stand, and call back to the mind remembrance of the whole course of past events.

We are apt, in the business and bustle of to-day, to forget too entirely the past: everything which serves to take us back to the early periods of the world's history, to force upon our notice the age of prophecy, the foundation of Christianity, the rise and fall of states,—must tend not merely to interest but to expand the mind; will enable us to estimate rightly our present position, and, by showing what *has* been done, assist us in making further advances. You will see at once, too, that by a knowledge of architectural history, and the peculiarities which characterize the works of various people and epochs, the pleasure of travel is greatly increased: every stone is suggestive of an idea, and every old building becomes an open book, wherein, with this knowledge, those who run may read. I must not dwell longer, however, on what you may perhaps consider “the puff preliminary,” but which is, in truth, said with strong feeling on the subject. That we may begin at the beginning, let us refer, though briefly, to some statements in the Bible as to our subject before the Flood.

According to Archbishop Usher, it was 4004 years before our era when Cain built the first city, and called it after his son Enoch. A considerable degree of skill in the constructive arts seems to have been attained, and artificers in brass and iron are spoken

of, you will remember, as having been instructed by Tubal Cain.

There is a great difference of opinion as to the date I have mentioned. Kennedy, in "Scripture Chronology," says there are three hundred various statements concerning it to be found. Some chronologers have calculated that it was so much as 6,984 years before our time; but Usher's reckoning, which is founded on the assumption that the Hebrew text remains correct (not corrupted, as others have supposed), will serve our purpose. I do not intend to interrupt the course of the narrative by reference to chapter and verse of authorities: that heaven-born confidingness, which, according to the poets, belongs to your sex, and is one of its holiest charms, will enable you to receive my statements without proof. Let me here say, too, that if I tell you much that you know, it will not be because I believe you ignorant of it, but for the sake of connection in the story.

The pursuits of the people, I said, regulated the nature of their habitations. Those who sought sustenance from the cultivation of the land, remaining stationary, would seek to appropriate natural hollows and caverns, and ultimately to form them; or would pile up such materials as the situation might afford to make a substantial place of refuge; whereas those tribes who pastured flocks (nomadic you would term them), and were consequently compelled to change their quarters as food began to fail, would make use

of temporary or more portable constructions. Thus, where we find it recorded that Jabel "was the father of such as dwell in tents," it is added, "*and* of such as have cattle." This point we shall see further developed in tracing the progress of various nations.

The ark built by Noah is described as a structure of considerable size and importance. It was divided into three stories, and was no less than 300 cubits long (say 450 feet), 50 cubits wide, and 30 cubits high,—dimensions which show an attention to proportions somewhat singular, one-sixth of the length being taken for the width, and one-tenth of it for the height. This we will call 2,348 years before Christ.

When the ground was dry, Noah left the ark, and, as his first act, built an altar. Although not mentioned previously, altars had evidently been in use before this time, and may be regarded as the germ of all religious temples. This is worth noticing. A pavement about the altar for the sake of cleanliness, and then a slight inclosure of upright stones around that, as a protection, would be easy additions, and yet would require very few further steps, so far as arrangement is considered, to result in the temples of the Druids, the Egyptians, or the Greeks. This will be more evident to you hereafter.

In our notice of what may be called Biblical Architecture, we must not overlook *stones of memorial*. Josephus relates that Adam, having prophesied the universal deluge, the children of Seth erected

two pillars, one of brick and the other of stone, whereon they engraved memorials of their discoveries and inventions, for the benefit of after-ages. Not to dwell on this statement, however, Jacob, after his dream of the ladder reaching to heaven, set up "for a pillar" the stone on which he had rested his head, poured oil on the top of it—thus consecrating it, and said: "This stone which I have set up for a pillar shall be God's house." He therefore called the place Beth-el; and it is interesting to find that cromlechs in Ireland, and many single stones in Cornwall, attributed to the Phœnicians, retain the name Bothal. It was in use, too, amongst the Greeks.

Again, when Jacob and Laban were covenanting one with another, "Jacob took a stone and set it up for a pillar;" and further, said to his brethren, "Gather stones; and they took stones and made a heap." When God communed with Jacob and called him Israel, Jacob again raised a pillar; and then when Rachel died, he set up a pillar on her grave. Here, you see then, we have a pillar raised, as an offering to God, in witness of a compact between men, and as a sepulchral monument.

About 200 years later, 1491 B.C., Moses, after receiving the divine message, built an altar under the hill, with "twelve pillars, according to the twelve tribes of Israel." And in Joshua it is recorded, that the children of Israel took twelve stones out of Jordan (the number of the tribes), and pitched them in

Gilgal, and that Joshua set up twelve other stones in the midst of Jordan, to commemorate passing the waters (1451 B.C.). The place was called *Gilgal*, to keep in memory that God had that day *rolled away* from the children of Israel the reproach of Egypt. The term *Gal*, or *Gil* (signifying *a wheel*), is doubled, the linguists say, to convey a more perfect notion of the action.

It may be called a curious circumstance that near Urswick, in Furness (Lancashire), there are the remains of what is apparently a Druidical circle, the interior of which is divided into several compartments by curved walls, with a small circular inclosure in the centre like the nave and spokes of a wheel. Fig. 1 is an outline of its form, looking down upon it. The diameter of this curious relic, which is known in the neighbourhood, I understand, simply as "Stone Walls," varies from 350 to 315 feet.

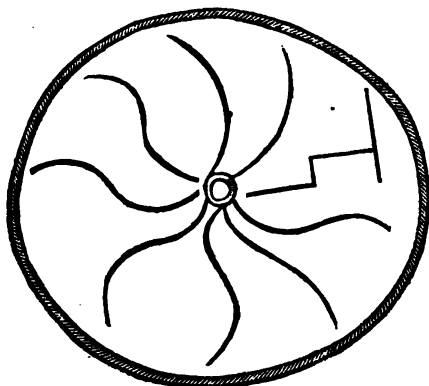


Fig. 1.

Several hundred years later than the time of Joshua, Absalom, it is recorded, having no son to keep his name in remembrance, "reared up for himself a pillar, and called it after himself." The *heap of stones*, like that formed by Jacob and his brethren, just now referred to, and the simple mound of earth, have been used as monumental memorials from those early times till now, and are found in all parts of the world.

Greece, Italy, America, England, present numerous examples of barrows (as these mounds are called), of all sizes. The sepulchre of Alyattes, father of Croesus, which is in the plain of Troy, had a basement of immense stones, on which was raised an enormous mound of earth, having five termini on the summit, with inscriptions. Herodotus, who says this monument was second to none but those of the Egyptians and Babylonians, states that the circumference of the mound (of which remains are still to be seen), was equal to more than half a mile.

It will occur to you, I have no doubt, to notice how generally buildings in honour of the dead have outlasted those erected for the use of the living. Shakspeare's clown in "Hamlet" inquires who builds stronger than the mason, the carpenter, and the shipwright; and answers, the gravedigger—for his dwellings last till doomsday. In the particular instance of which we are speaking, reared by the wealthiest monarch of the East, in the renowned

and magnificent Sardis, this sepulchre is the sole relic of a once mighty people, whose empire has long since passed away, and whose name is nearly forgotten!

The DRUIDS, according to Cæsar, prohibited the use of written characters, and preferred the exercise of the memory; so that we have little information as to their manners and opinions. Fortunately, however, they have left us, in their simple barrows and sacred circles, materials from which something may be deduced. The connection between the Celtic tribes of Western Europe and the Scandinavians and the Scythians of the north, is supposed to be conclusively shown by their barrows. The latter were the great barrow-architects of antiquity. The description by Herodotus of the mode in which they buried one of the kings was confirmed in a remarkable manner by the contents of some barrows in Siberia opened by the Russian government a few years ago. Herodotus mentions coolly amongst the articles placed in the chamber, "one of the king's wives strangled;" and even this statement seemed to be proved by what was found in Siberia. In one which was opened, both the male and female body rested on a sheet of pure gold, and were covered with the same material. The gold weighed as much as 40 lbs. In the barrows opened in England such costly coverings are not found; but considerable insight into the habits and manners of our British and

Saxon progenitors, and the state of their arts and manufactures, has been obtained from examination of their contents.

In America there are large numbers of these tumuli: it is stated that there are nearly 8,000 of them, from 20 to 100 feet high, between the mouth of the Ohio, the Illinois, the Missouri, and the Rio San-Francisco. Some of these monuments are two or three stories in height, and resemble in their form the Mexican *teocallis* and the pyramids with steps of Egypt and Western Asia. Some are constructed of stones heaped together.

In England we have an enormous example of an earthen memorial, called Silbury-hill, in Wiltshire, close to what used to be the Bath road, and which is probably connected in some way with the temples at Avebury and Stonehenge. It has been ascribed by some to the third century of our æra, and other writers consider it of much earlier date. This singular work covers a very large area, its circumference being 1,550 feet, and its perpendicular height, to the flat surface which forms its summit, is not less than 120 feet. In 1849, excavations were made in it, under the direction of the late Dean Merewether (of Hereford) and a party of archæologists, but nothing was found. It would seem to correspond in purpose with the temple-mounds of Mexico. The pyramids of this last-named country, and the still earlier pyramids of Egypt, of which I shall speak presently,



are but elaborations of the same type,—the simple mound of earth.

The practice of setting up pillars in commemoration of certain events, as described in the Bible, was an universal custom, both in savage and civilized states, and has been continued to the present day. I annex a sketch of an example in Yorkshire, which has been often quoted,—the pillar at Rudstone: this is about 24 feet high out of the ground. There are numerous examples remaining both in England and Ireland.



Fig. 2.

This description of memorial was much used by the Egyptians, and was brought by them to great perfection. We shall see, when treating of that marvellous people,—those giants in architecture,—that they raised obelisks of enormous size, and rendered them, by great labour and skill, objects of

beauty as well as eloquent records of the past. Confining ourselves, however, for the present to the ruder efforts of early nations, we are led by a consideration of the altar formed by Moses, with twelve pillars about it, to those extraordinary temples found in various parts of the world, termed DRUIDICAL, and of which Stonehenge, on Salisbury Plain (although it may be comparatively a late specimen), will serve us as a perfect example.

You have on the next page a plan of this extraordinary monument as it appeared, probably, when it was whole. The outer circle consisted of thirty upright stones of large size, placed at nearly equal distances and bound together at the top by the same number of stones in an horizontal position, forming a continuous entablature, so to speak. Within this was a second circle of smaller upright stones without an entablature. And again, within this, an arrangement of large and small stones, which will be better understood by examining the plan than from words. There are five pairs of upright stones, each pair carrying an horizontal stone (the three together have been termed a *trilithon*), with three other small upright stones before them; and in the central space you will observe a large flat stone, 16 feet long, 4 feet broad, and twenty inches thick, which has been called the altar.

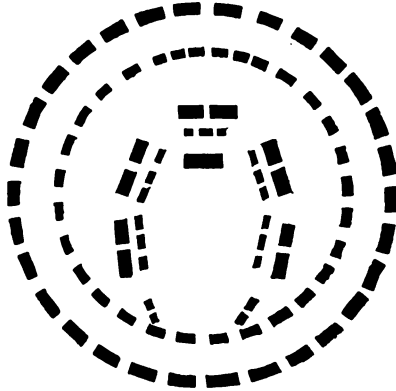


Fig. 3.

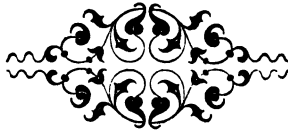
Here is a rough sketch, too, of a portion of the temple, which will give you some idea of the present state of this surprising monument.



Fig. 4.

Its order and regularity are destroyed, but the effect produced by these masses of stone, huddled together in the midst of an extensive plain (the flat

expanse of which is broken only by numerous barrows), is very striking,—almost sublime. Your lively imagination would lead you to view them as things endowed with life, which, having outlived their age, had gathered themselves together for mutual countenance and support. Vivid and pleasant is my recollection of the hours I spent some years ago amongst these old stones on Salisbury Plain. I have a little more to say about them, but I must reserve this for my next communication. We shall be more lively by-and-by, as we advance.



## LETTER II.

**I** AM glad to find that my first letter has interested you sufficiently to lead to the suggestion, that the notices of some of the monuments alluded to might have been fuller without being tedious. You will observe, however, if you look back, that I had not completed my remarks on Stonehenge, and we will now, if you please, return for a few minutes to that most extraordinary monument, which, in some respects, has no parallel.

In many parts of the world, including America, large circles of upright stones are to be found; but Stonehenge is peculiar and distinct. Most of the stones in this monument have been worked square by hand,—and on the top of the upright stones, projections, technically called tenons, are formed to fit into indentations, or mortices, in the horizontal stones, so as to confine the whole together.

The diameter of the outer circle is 105 feet; of the second circle, 87 feet. The height of the stones composing the outer circle is nearly 16 feet, their width 7 feet, and their thickness 3 feet; those form-

ing the trilithons are several feet higher ; I calculated the weight of one of these to be 19 or 20 tons. Around the whole is a vallum or ditch, 300 feet in diameter, having an opening on one side approached by a wide avenue. Some of the American inclosures are five times as large as this.

The age and purpose of Stonehenge have given rise to a vast deal of discussion. The first published notice of it occurs in the works of Nennius, who wrote in the ninth century, and who states that four hundred and sixty British nobles were murdered at a conference between Vortigern and Hengist in the fifth century, and that Stonehenge was raised to perpetuate their memory. In a Saxon MS. quoted in Dugdale's "*Monasticon*," it is even called *Stanhengist*, to show its connection with the leader named. Geoffroy of Monmouth adopts the same origin, but brings in supernatural agency to aid the story.

Inigo Jones, in an essay on the subject, published in 1655, endeavours to prove that it is a Roman temple of the Tuscan order, dedicated to *Coelus* ; an opinion hardly less unsound than that of Mr. Browne, in 1823, who asserts that it is antediluvian, and rather suspects that Adam had a hand in the direction of it ! One writer has asserted that the blocks are not stones, but are formed artificially, of concrete, in moulds ! The opinion of the majority is, as you know, that the inclosure was constructed for religious

purposes, under the direction of the Druids, at a very early date. Mr. Britton has an interesting article on this monument in the *Penny Cyclopædia*.

I remember you were much interested by a paper on this subject read by the Rev. Edward Duke, at the Salisbury meeting of the Archæological Institute, in which the author repeated a belief expressed by him three years before, that Stonehenge formed part of a *planetarium*, in connection with Abury and other remains, having a meridional line of not less than thirty-two miles. He saw in the thirty stones and thirty spaces, the thirty days and thirty nights into which anciently the months were divided; and found the inclination of the ecliptic as compared with the plane of the equator, unmistakably indicated by the angle formed by a line drawn from the top of the outer circle to the top of the trilithons. With this, however, I will not meddle. Mr. Squier, an American archæologist, who has recently visited Stonehenge, has pointed out by admeasurement that two detached fallen stones in the avenue originally stood in the centre of this, one behind the other, in a line with the main opening in the outer circle and with the centre of the altar, and he maintains that they constituted the *veil* of the temple,—the screen of the sacred place.

How these stones were raised and made to stand exactly their proper height, not an easy task, is a matter for discussion, but I fear to dilate upon it.

If we stay longer on Salisbury Plain, pleasant place as it is, we shall never get to the end of the long journey which is before us.

The temple at Abury, in the same county, was much more extensive than Stonehenge, but less artificial in arrangement, and probably of even earlier date. It consisted of one large circle inclosing two double circles. The area inclosed at Abury was more than twenty-eight acres. Two avenues of stones, communicating at different parts of the outer circle at Abury, produced the form of a snake, and have led to dissertations showing its connection with *ophiolatry*, or serpent-worship—a very ancient superstition in Egypt and the East, and to which the primitive Druids were addicted. Although with us the symbol of the evil spirit, the serpent was recognised in India and Egypt, and also in Greece, as a friendly deity. Pliny describes the serpent's egg, which he says was worn by the Druids as their distinguishing badge. Many marvellous powers were ascribed to it. Some have conjectured that the temples of which I have been speaking, as well as Carnac, in Brittany, and others, were dedicated to the united worship of the sun and the serpent, and that their form was emblematical of the combination. An "intelligent foreigner," who, gazing back at night from Hyde Park along the serpentine line of light which the lamps up Piccadilly produce, should find in that a proof that the Londoners of to-day are



ophiolators, would have as good ground for his belief as some of the theorists on this point.

In a more extended disquisition than this, Cairns, Cromlechs, and Logan stones might be noticed, although of later date than other structures of which we have to speak.

The Dolmen or Cromlech, a flat stone supported on three or four upright stones not contiguous, was at one time considered to be an altar: the fact is, however, it is merely the memorial which marks the burial-place of the rich, as the simple barrow does that of the more lowly. In some cases the Cromlech was covered by a barrow. Kits Cotty House, near Maidstone, in Kent, is a well-known example of a Cromlech. The top stone of this is twelve feet long and more than nine feet broad.

The Logan stones, or *rocking* stones, found in various parts of the country, and at one time regarded as the work of the Druids, are doubtless natural productions. The softer parts of the stones have been worn away by the weather, leaving a mass poised so accurately on a point, that very little strength is sufficient to rock it, although to shift it from its position would be very difficult. It is said, with what truth I will not decide, that these stones were made a test of innocence in early times. Mason, a dramatic poet, has a passage describing the ordeal, which occurs to me. He says—

——— “Behold yon huge  
And unhewn mass of living adamant !

Which, poised by magic, rests its central weight  
On yonder pointed rock. Fixed as it seems,  
Such are its strange and virtuous properties,  
It moves obsequious to the slightest touch  
Of him whose breast is pure ; but,—to the traitor !  
Although a giant's prowess nerved his arm,  
It stands as firm as Snowdon."

It is not necessary to suggest that the result rested with the presiding priest, and might be produced by a very small wedge. We must take care, however, not to outrun our subject. Many pleasant paths for examination open out of the high road ; but if we were to pursue them all, we should soon get astray from the main line. We must return to a remoter period.

Amongst the earliest recorded facts connected with the history of architecture after the Deluge, is the foundation of the city and tower of Babel, shall we say 2200 B.C. You will remember it is stated that, as the people journeyed from the East,—and let me remind you, in passing, that the course of improvement has been, in a singularly marked manner, from the East to the West, or more strictly the North-west, as, from Asia Minor to Greece, to Italy, to Gaul, and to Britain ; and is so still indeed in many modern towns ;—as they journeyed from the East they found a plain in the land of Shinar, and settled there. Here, prompted by a desire "to make a name" (the desire still haunts some of us), an ambition to be known to posterity, they burnt clay to

make bricks, and with the slime or bitumen, of which there were natural fountains, they began to build a city, and a tower to reach to Heaven. Babel, you know, was in the kingdom of Nimrod, called the mighty hunter, who afterwards built Nineveh. Josephus terms him the founder of the city of BABYLON, and Bryant says, he was sometimes called Bel or Belus; but this title was applied to many.

Now concerning the progress of this last-named city, Babylon, the chief city of Assyria, the deepest obscurity prevails. Queen Semiramis is said to have surrounded it with high walls, and to have erected a lofty monument to Belus, about 2,000 years before our era; but there are so many contradictory opinions as to the time at which this queen lived, even to the extent of 1,500 years, that it is difficult to arrive at a satisfactory conclusion upon it. More recently it has even been argued by Sir William Betham, that this queen never existed at all, and that her history is an allegory showing the power of maritime commerce! What are we to believe? you will say. For my own part, I have strong faith in a real live Semiramis.

Herodotus, who wrote about 450 years B.C., describes Babylon at some length, but speaks with uncertainty even then of the date of its foundation. He says (Clio, clxxviii.) that it was of the greatest strength and fame in the Assyrian empire, and exceeded in internal beauty and magnificence what-

ever had come within his knowledge. It was a perfect square of great extent, surrounded by a wide ditch (whence the earth had been taken to make bricks), and a wall 300 feet high or more. On the summit of the wall were watch-towers at short intervals, and in it were a hundred massive gates of brass, with hinges and frames of the same material. In *Isaiah* mention is made of "gates of brass." The city is described as regularly divided into parallel streets, with houses three or four stories high. Avenues leading to the river cross these at right angles, and each was terminated by a gate in the wall.

The Temple of Belus is described by Herodotus as an inclosure two furlongs square, closed with huge gates. In the midst was a tower of the depth and height of a furlong, "upon which, resting as a base," were seven other turrets in regular succession. The ascent was by a winding road, carried round the outside. I annex the outline of such a structure.

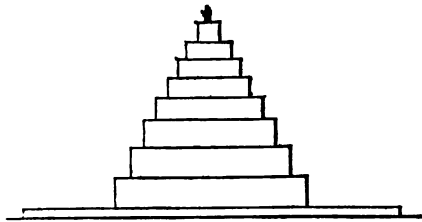


Fig. 5.

It is the type of a large number of monuments. If

you recall the height of St. Paul's Cathedral, in London, you will see that these dimensions are so enormous as to be scarcely credible. Concerning the magnificence of Babylon, "the glory of kingdoms, the beauty of the Chaldees' excellency" (as Isaiah terms it), all the ancient historians are unanimous, and would lead to an idea of grandeur of which no modern city gives an example, including palaces, mounds, canals, bridges, and lakes. According to Diodorus, the palace was surrounded by three enormous walls, which were ornamented with animals in relief, richly painted in their natural colours on the bricks, and burnt in.

Amongst the extraordinary traces of Babylon still remaining, is an enormous ruin, which is supposed to be the remnant of the Temple of Belus. The bricks of which this is composed have inscriptions on them, and the cement by which they are connected is so excellent, that it is nearly impossible to extract one whole.

Whether or not the form of the Tower of Babel agreed with the description given of the Temple of Belus, or whether or not there was even a closer connection between them, is uncertain. A tradition still current amongst the Arabs ascribes to *Nimrod* the erection of a high tower to reach to Heaven, which was overthrown the day after it was finished. Some enormous ruins, chiefly of burnt bricks, which remain, are still called by them *Nimrod's Towers*,—"Birs Nemroud."

The pyramidal form, as we shall hereafter see, was long prevalent in India, Mexico, Egypt, Greece, and other countries, and many ancient buildings are to be found, in steps or stories, similar to the Temple of Belus, which I have described; as for example, the Hindu temples at Chalemburum and Tanjore, the great Mexican temples, and some of the smaller Egyptian pyramids. This rough pen-scratch represents one of the latter.



Fig. 6.

Until very recently little if anything was known of the ruins in Assyria and Babylon. Mr. Rich, in 1820, was the first person who examined and described the remains there at any length; but until four years ago, our knowledge on the subject was of the most confined nature. It was left for Dr. Layard and M. Botta to investigate these mysterious mounds, the contents of which have rendered us familiar with the people and their arts to an extent that could not have been anticipated, and have corroborated in a wonderful manner many parts of the holy writings. You, I know, have seen and studied

with your usual intelligence the surprising relics of a mysterious past—winged bulls and engraved slabs—which have reached us through Layard's researches, and have been deposited in some cellars at the British Museum. They have been so long buried, that it was, perhaps, thought they could not yet stand the light. It is scarcely possible to contemplate these wonderful monuments—some of them contemporary with Abraham, and dating probably more than 2,000 years before our era—without emotion. These inscribed stones were the records of that early time—and well have they fulfilled their office. The practice of thus chronicling events is often referred to in the Bible. Ezekiel, you will recollect, was told "to take a tile and portray upon it the city of Jerusalem."

These slabs are of alabaster or gypsum, which was found in large quantities on the spot, and they were used to case the walls of sun-dried bricks which inclosed the Halls; above them coloured tiles were probably fixed. The walls went up only a certain height, perhaps 18 or 19 feet, and were very thick,—from 16 feet to 20 feet. The winged lions formed the entrances. On the top of the walls, Mr. Ferguson has suggested, two rows of short pillars were placed (one on the inner, the other on the outer edge of the wall), and these supported a flat roof of mud, and thus formed a series of upper chambers or galleries. The effect of the courts, with their colossal lions and bulls, their sculptured sides, and painted


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and gilded decorations, must have been singularly imposing. We cease to wonder that Nineveh, now "a desolation and a waste," was the admiration and glory of the ancient world. From Assyria, Greece probably obtained part of her art, as we shall see by-and-by. If I occupy you longer, however, on this point, you will regret the expression of your opinion to which I alluded at starting, and I cannot afford to tire you yet, and so to lose your cheerful countenance. I shall be glad if you find every letter too short, and that it *suggests* to you more than it *tells*.





## LETTER III.

INCE I wrote my second letter, which included a few remarks on Assyrian architecture, some additional examples of the art of that nation have been deposited in the National Museum, especially several more of the enormous winged animals which originally formed the doorways in the palaces or temples. I should have pointed out to you, in proof of my observation that Greece had some of her art from Assyria, the prototype of what is known as the Greek honeysuckle on several of the incised slabs in the cellars, but I thought it would come more forcibly before you when we are tracing the progress of Grecian art. You will observe, too, that *arched* doorways, and even what seems to be a bridge with arches, are represented on some of the slabs; but to these I will refer when speaking of the history of the arch. You will, of course, remember that there may be a considerable difference in the age of Assyrian monuments, ranging, as they do, from 2,200 years before Christ to 600 B.C., when the final destruction of Nineveh was effected.

The arrow-headed or cuneiform characters seen

on the Babylonish bricks are found also at PERSEPOLIS, the ancient capital of Persia, and serve to show, with winged bulls at the entrances, and other coincidences, a certain degree of connection between the modes of building in the two cities. Of the latter there are more perfect ruins remaining than of Babylon, especially those of the *Chehil Minar*, or Great Hall of Xerxes; and in these there is seen to be a coincidence both with Egyptian architecture as we now know it, and the Temple of Solomon at Jerusalem, as described in the Bible. Mr. Morier, in his novel of "Abel Allnutt," has introduced a serious dissertation to prove that the ruins of the "Temple of Forty Columns" afford specimens of the architecture and general character of the Temple of Solomon.

The description of Solomon's Temple to be found in the 1st Book of Kings (ch. vi.) and the 2nd Book of Chronicles (ch. ii. and iii.), shows the enormous scale on which building operations were then conducted. Eighty thousand men were set to hew in the mountains, seventy thousand to bear burdens, and three thousand three hundred to overlook and direct. The building consisted of the main body of the temple, a porch or portico in front, and the *sanctum* behind. The length of the body of the temple in feet (if we consider the cubit as 1 foot 6 inches) was 60 feet, and the width 30 feet, or one-half the length. The height was 45 feet, or half the

length of the temple and *sanctum* together. The *sanctum* was 30 feet long and 30 feet wide. The porch extended the whole width of the building, and projected 15 feet, or half its width. The whole of these dimensions show curious attention to harmony and proportion.

The Temple was surrounded by three tiers of chambers, which were approached by stairs. They laid the foundations with great stones, costly and hewed, and the whole when completed was decorated in the most sumptuous manner. The two brazen pillars made by Hiram of Tyre resemble very closely, with their "nets of checker-work, wreaths of chain-work," "pomegranates," and "lily-work," both Persepolitan and Egyptian columns. The description of the position of these columns has led to much discussion. Perhaps it was analogous to that of obelisks before Egyptian buildings.

From the 1st Book of Chronicles we learn that the Temple was built from a previously arranged plan. It says, "Then David gave to Solomon his son the pattern of the porch, and the houses thereof, and of the treasuries thereof, and of the upper chambers thereof, and of the inner parlours thereof, and of the place of the mercy-seat, and the pattern of all that he had by the Spirit, of the courts of the house of the Lord, and of all the chambers round about, of the treasuries of the house of God, and of the treasuries of the dedicated things."

Solomon was a great builder. Besides the Temple, for which David had prepared, he raised the House of the Forest of Lebanon, a much larger structure, a house for himself and one for his queen. All these were of costly stones, described, you remember, as "sawed with saws within and without, even from the foundation to the coping." Some of the stones were more than 18 feet long. He also built many "fenced cities," with "walls and gates;" especially Tadmor, in the Wilderness, now known as PALMYRA. The *existing* ruins here, it should be mentioned, are of a date long posterior; probably after Trajan.

The fact that Solomon married one of Pharaoh's daughters about 1,013 years before Christ (at which period, as we shall hereafter see, the Egyptians had erected many great structures), shows his connection with that wonderful country, and prepares us to find at all events a coincidence in their buildings. Moreover, the Tyrians, to whom Solomon sent for a "cunning man," to work in gold, silver, brass, and iron, are supposed by some writers to have been extensively employed as architects by the Egyptians.

And now, instead of floating longer amongst the rills and tributaries, we will plunge into the main stream of progress, and speak of a people whose history, although obscure, is nevertheless more clearly to be traced, and comes more vividly before us, than that to which I have previously referred.

EGYPT, the "gift of the Nile," as it is often called, although not the earliest inhabited, was probably the first civilized part of the globe, and attained extraordinary power and influence. The first king recorded, namely Menes, is supposed to have reigned, at all events, 2,200 years before our era, at which same time, according to some chronologists, Nimrod founded Assyria: Bunsen says 3,643 years B.C. All before this is mere fable and perplexing speculation, but from that date we have a more satisfactory knowledge of the progress and condition of Egypt at various periods than might be expected. They wrote their history with an iron pen on granite tablets. "To study it, is to walk among ruins." And *what* ruins! Stupendous pyramids; temples of gigantic vastness; excavations of the most wonderful nature; colossal statues, sublime although purposely uncouth! An air of mystery is around the whole, and imagination fails in attempting to recall the appearance which must have been presented by these extraordinary monuments when perfect and peopled.

When we contemplate these enormous remains, evidences though they may be of despotism and slavery, it is impossible to avoid a feeling of respect for the minds which conceived such works. Architecture has a noble purpose, that of eternalizing (so to speak) the great efforts of man. How careful should we be in erecting monuments which are to remain long before the world, witnessing either for

or against us, and exerting an influence, as they inevitably will, on future works of a like nature !

I am sure you will agree with me that it is scarcely possible to over-estimate the injurious effect produced by one monument of ill taste, or to say how long it may retard the advance of a people towards excellence in this respect. In order to avoid such errors, the people themselves must be instructed, and be made judges of what is excellent ; and most earnestly I would advocate all measures calculated to advance this object,—universal instruction in drawing, free admission to public monuments and works of genius, encouragement to obvious talent, the erection of fine structures, and the adornment of our buildings with productions of art. Too long were such sources of pure pleasure kept closed against the people ; and too often have they been reproached for not excelling in a race while the means of progress were actually denied them. Of this, however, another time.

I suggested in my first letter that different modes of living had led to the adoption of different habitations. Those who pastured flocks, and remained but a short time in one spot, adopted the tent ; while the cultivators of the land soon found it expedient to construct an edifice of a more solid and durable nature, of such materials as the country furnished. The early inhabitants of Egypt sought their subsistence at first as hunters or fishermen, and finding along

the borders of the Nile natural excavations which offered shelter, were soon led to improve them into dwellings, into temples, into tombs. Or where they did not exist, to excavate and carve the living rocks to their purpose. Countless numbers of these excavations still exist, adorned with columns, sculpture, and paintings. I shall not affront you with a history of Egypt, but I must, nevertheless, remind you of some points necessary for my argument.

Egypt was the scene of stirring events in the early history of the Jews. It was visited by Abraham nearly 2,000 years before Christ. Josephus says, Abraham first taught the Egyptians astronomy and arithmetic. Joseph was there about 1706 years B.C., and the *Exodus* of the Israelites may have taken place 1491 B.C. Egypt was for a long time the capital of the civilized world, and men acquired a reputation by visiting it. It was considered the source of all art and science, and the best school for wisdom. The opinion in which the Egyptians themselves held knowledge is shown by their designation of a library, "the remedy for the diseases of the soul." Beautiful and true,—is it not? Lycurgus, when about to reform the laws, went to Egypt, say 884 years B.C. Pythagoras (540 B.C. to 510), Solon (575 B.C.), Thales (born 639 B.C. fl. 586), and a train of Grecian sages, left their own country to study the wisdom of the Egyptians.

It is a wondrous story, as saith Sir Thomas Browne:

—"Time sadly overcometh all things, and is now dominant, and sitteth upon a sphinx, and looketh unto Memphis and old Thebes; while his sister Oblivion reclineth semi-somnous on a pyramid, gloriously triumphing, making puzzles of Titanian erections, and turning old glories into dreams. History sinketh beneath her cloud. The traveller, as he paceth amazedly through those deserts, asketh of her who builded them, and she mumbleth something, but what it is he heareth not."

I shall not attempt to describe all the buildings which are still to be found there, but simply speak of some few of them with respect to the peculiarities of their architecture and the influence it had on that of other countries.

The most ancient structure remaining is the Great Pyramid,—one of those mighty works wherein, as Dénon says, men seem to have wished to measure themselves with nature. Quaint old Fuller writes, "The Pyramids are in their dotage, and have forgotten their makers' names." Moore, whom we have just now lost, calls the great one, in his exquisite prose poem "The Epicurean," "The watch-tower of Time, from whose summit, when about to expire, he will take his last look." Herodotus, who visited Egypt about 450 years B.C. (some say 500), or more than 2,800 years ago, spoke even then with uncertainty of its date. It is, however, usually ascribed to Suphis (considered to be the Cheops of Herodotus), who



reigned soon after Menes, and may be called 4,000 years old: Bunsen says 5,000!

The pyramid still seems strong enough to set Time at defiance for ages,—let us hope that man may not come in to the old destroyer's aid. According to Herodotus (*Euterpe*), 100,000 men were employed, who were relieved every three months, in hewing stones for it in the Arabian mountains, dragging them to the banks of the Nile, and transporting them to the required spot. Ten years were consumed in the labour of forming the road through which the stones were to be drawn. In the whole, according to Pliny, "366,000 men were employed twenty years together." It has been calculated that if it were required again to raise the stones from the quarries, and place them at their present height, the action of the steam-engines of England, which are managed at most by 36,000 men, would be sufficient to produce the same effect in eighteen hours. In this calculation it is supposed that the pyramid occupied only 100,000 men twenty years.

The base of the Great Pyramid was 764 feet square (it is now 746 feet), and has always been called very nearly the size of the area known as Lincoln's Inn Fields. In truth, however, this area, large as it looks, is not so large as that occupied by the pyramid. Mr. Scoles, the architect, measured the "Fields" one fine moonlight night, and found the dimensions between the houses 625 feet 6 inches from north to

south, and 831 feet from east to west, giving an area of twelve acres, while the pyramid occupies  $13\frac{1}{2}$ . The present height is 450 feet 9 inches; measured up the angle, it is 568 feet; it was formerly 611 feet on this line. The pyramid is constructed externally in steps, as you probably know, varying from 2 feet 2 inches in height to 4 feet 10 inches, up which those who desire to ascend are dragged by the native guides; originally these were cased to present a flat surface. The top is flat, about 32 feet square, and I once met an English lady who, with something like your own desire to see and do everything (that is proper), had danced in a quadrille upon it. The ascent is far from easy, and requires a steady head, as may be imagined, when we remember how much higher it is than St. Paul's. Even more so the descent. The stones employed in the construction vary from 5 feet in length to 30 feet, and from 3 feet to 4 feet in height.

I have drawn for you a small "section" of the Great Pyramid (fig. 7): a representation of it as it would appear if it were cut down the middle from the top to the bottom, and one half of it pushed away so as to show what the inside is made of. Doubtless you know what a section means (although many ladies do not); and I need not point out to you its derivation in *seco*, to cut; or remind you that the French call such a drawing a *coupe*.

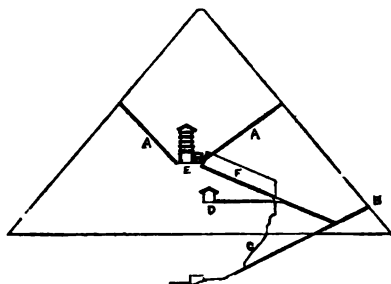


Fig. 7.

In this section you will see what is called the King's Chamber (E), the Queen's Chamber (D), the Well (C), and the Entrance (B). F shows the main passage, and A A are channels for the admission or emission of air,—the device of some Memphian Reid to ventilate the Upper House. If we were to search far enough, we might perhaps find, in what seemed to be simply the polychrome adornment of one side of a tomb, a touching record of his struggles with the architect, and the number of onions per week that he was allowed during his work !

The curious zigzag passage (called the Well) leads to an apartment in the base of the pyramid exactly under the central point—probably to contain the real kernel of this costly nut. There are strong evidences of design throughout the pyramids; one of the most striking is, that they all face due north. The entrance-passage in the Great Pyramid forms an angle of  $26^{\circ}$  with the horizon; and learned astro-

nomers have endeavoured to prove that it was so made to point to the pole-star. The angle in the other pyramids is not exactly the same. It is a more curious circumstance, that the angle which the face forms with the horizon in twelve of the best-preserved pyramids, varies only from  $51^{\circ} 10'$  to  $52^{\circ} 32'$ . The passages were narrow and confined, and there were various devices adopted to prevent the possibility of access. The sketch below (fig. 8) will explain a curious arrangement of this sort in a pyramid at Dashoor. At one point, the narrow passage-way was widened into a small apartment, and here a huge mass of granite was introduced, and was prevented by props or other means from closing the passage (a), until the whole was completed, and the interior of the pyramid appropriated. When this had been done, the prop was removed (symbolized by the double line over the passage, in the section), and the mass of stone descended to the required position, and effectually cut off all communication.

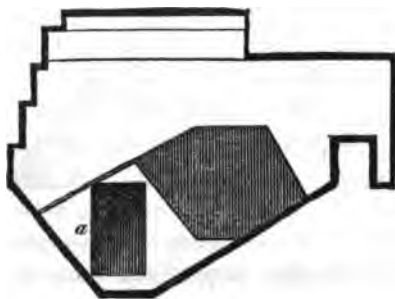


Fig. 8.

The solid contents of the Great Pyramid may be called 85,000,000 of cubic feet; the King's Chamber only forms  $\frac{1}{1000}$  of the whole; so that, leaving half of it solid for division-walls, there might be 8,700 such chambers in this pyramid!

At a meeting of the Egyptian Society at Cairo on 28th of July, 1843, Dr. Lepsius expressed his opinion that all the pyramids were formed originally in *steps* or stories, like the Temple of Belus, with a view to their gradual increase, dependent on the life of the king for whose tomb they were intended, and that they were ultimately completed and cased from the top. I think Mr. Wild, the architect, first suggested the idea to him. Thus over the sepulchral chamber (A) there might first be formed a structure of three steps, which, if the king should at once die, might be filled in and cased to form a small pyramid (B B, fig. 9); but if he continued to reign,

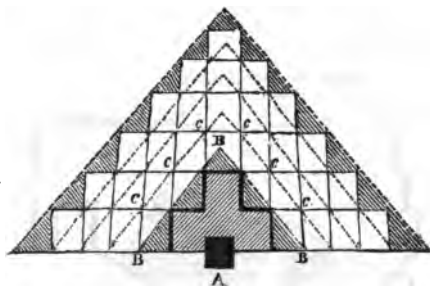


Fig. 9.

might receive another step of the same height, and

an increase to each of the existing steps (*c c*), which would then be ready for completion, or might again be increased. Several of the smaller pyramids here (as we have already seen), as well as in Mexico, to which I will refer hereafter, were unquestionably thus formed. Moreover, this theory seems to agree with the description of their construction given by Herodotus. Will you excuse me if I quote the passage? He says:—"The ascent of the pyramid was regularly graduated by what some call steps, and others altars. Having finished the first flight, they elevated the stones by the aid of machines constructed of short pieces of wood; from the second by a similar engine they were raised to the third; and so on to the summit." Again,—“The *summit* of the pyramid was first of all finished; *descending* thence, they regularly completed the whole.”—(*Euterpe*.) It is a curious point, but I will not go further into it.

Egypt contains more than forty pyramids, some of brick, some of stone; and much ingenuity has been exercised in the attempt to discover their real purpose. Piles of books have been written upon them. Some, with little reason, considered that the Egyptians wished, by hieroglyphics on their surface, to convey to posterity their national history; others, that they were astronomical observatories; and a third, that they were the granaries erected by Joseph!

There seems, however, little reason to doubt that

the popular opinion, that they were intended for the sepulchres and monuments of the monarchs, is correct. They are found, as we have seen, to be for the most part solid, with simply a few confined passages leading to small chambers for the reception of a sarcophagus. I dare say you have read Belzoni's account of his impressions on first entering the Great Pyramid; if not, do so.

"Great princes," writes Cowper, "have great play-things. Some have played  
At hewing mountains into men, and some  
At building human wonders mountain-high.  
Some have amused the dull, sad years of life  
(Life spent in indolence, and therefore sad)  
With schemes of monumental fame; and sought  
By pyramids and mausolean pomp,  
Short-lived themselves, t'immortalize their bones."

It is difficult, at first, to realize the notion of 366,000 men being employed for twenty years to prepare a receptacle for the body of a fellow-mortal. Knowing, however, as we do, the importance which the Egyptians attached to their sepulchres, and the splendour lavished upon them, the fact ceases to be improbable. Diodorus Siculus, speaking on this subject, says (lib. i. cap. iv.), "The Egyptians call the houses of the living Inns, because they stay in them but a little while; but the sepulchres of the dead they call Everlasting Habitations, because they abide in the grave to infinite generations." To render this everlasting habitation, then, worthy of

themselves, we can readily believe that the despotic monarchs of an enslaved people would think no cost too great :—

“ And round a tyrant’s tomb, who none deserved,  
For one vile carcass perish’d countless lives.”

THOMSON.

It is curious to note that, after all the trouble taken to conceal their remains, some of them should have come to be unrolled by a Pettigrew, and framed and glazed in the British Museum.

Whether or not the children of Israel, amongst their other labours, were employed on any of the pyramids, I will not pretend to say. The new king of Egypt, “ which knew not Joseph,” made their lives bitter with hard bondage “ in mortar and in brick;” and we learn that they built for Pharaoh “ treasure-cities, Pithom and Raamses.” Josephus indeed says, “ They put them to the draining of rivers into channels; walling of towns; casting up of dykes and banks to keep off inundations; nay, the erecting of fantastical pyramids; forcing upon them the learning of several painful trades, and tying them up to a perpetual restlessness of labour.” The Israelites left Egypt about 1490 years B.C.; Mr. Fergusson says 1312 B.C. Although captives of all nations, as well as the natives, were constantly employed in brickmaking, it is a curious fact, says Wilkinson, that more bricks have been discovered which bear the mark of the monarch who is supposed




to have reigned at the time of the Exodus, than of any other period. Bricks simply dried in the sun were extensively used, and, in consequence of the dryness of the climate, have endured well. I dare say you have noticed illustrations of paintings in Thebes, representing brickmakers overlooked by taskmasters.

I fear I have been led into more detail than will be agreeable to you, and will therefore break off. In my next I will endeavour to bring before you some of the architectural peculiarities of the buildings of Egypt; and, in order to smarten up this communication, to "put a trimming to it," as your maid might say, I append a view of a fine example of an Egyptian façade, the Temple at Dendera, which will serve me as an illustration when I next have the pleasure of addressing you.



Fig. 10.—TEMPLE AT DENDERA.

## LETTER IV.

INCE you assure me that I did not say a word too much about the Great Pyramid in my last communication, and repudiate the necessity of "putting a trimming" to such subjects to render them agreeable to you (in fact, you seem almost disposed to give me one for the supposition), I shall add to those particulars a sketch of the entrance to the Pyramid (fig. 11), which is formed on the north face, and is on the level of the 15th step from the foundation, about 47 feet from the ground. I do this merely to draw your attention to the shape of the arch, if it may be called so, by which the weight above is thrown off the opening. It consists simply of inclined stones, leaning one against the other, forming an angle,—an arch of straight sides; and if you turn back to the small section in my last letter (fig. 7), you will see that the "King's Chamber" is covered in a similar way. I am desirous to show you the coincidences in the architecture of various nations, the connection and progress, in fact, which are traceable in architecture from the first to the last;—and we shall see by-and-by the

recurrence of this triangular arch in the early works of other peoples.

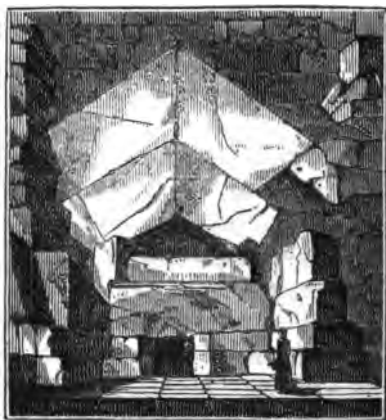


Fig. 11.—ENTRANCE TO PYRAMID.

And what is that sculptured mass at the foot of the pyramid? It is *The Sphinx*, which has there kept watch some thousands of years. This extraordinary monument was 125 feet long: the legs extended 50 feet. There was a temple between the legs, and another in the paw, the whole sculptured out of the living rock. The history of it is lost in obscurity. Some have attributed it to Cheops, and expect that his tomb might be found beneath it; others to Thotmes III. at the date of the Exodus. A subterranean communication between the sphinx

and the pyramid has been talked of, but the whole is matter of speculation. The sand has been cleared away from a portion of the figure, but much of it is still buried.

I may remind you here, that the sand has played a preservative part in Egypt, and has saved for future investigators much that would otherwise have disappeared,—like the whitewash in mediæval works, as we shall see hereafter, if your patience last long enough. Miss Martineau says, in her “Eastern Life,”—“If I were to have the choice of a fairy gift, it should be like none of the many things I fixed upon in my childhood, in readiness for such occasions. It would be for a great winnowing-fan, such as would, without injury to human eyes and lungs, blow away the sand which buries the monuments of Egypt. What a scene would be laid open to them! One statue and sarcophagus, brought from Memphis, was buried 180 feet below the mound surface. Who knows but that the greater part of old Memphis, and of other glorious cities, lies almost unharmed under the sand! Who can say what armies of sphinxes, what sentinels of colossi might start up on the banks of the river, or come forth from the hillsides of the interior, when the cloud of sand has been wafted away!”

All will be discovered in good time: we are not yet ready for it: it is desirable we should be farther advanced in our power of interpretation before the

sand be wholly blown away. But, in truth, it will need a high wind to do it, begin when it may.

Amongst the colossal works executed by the Egyptians, the Labyrinth seems to have been one of the most extraordinary. Herodotus says the pyramids were inferior to it, and that it surpassed both in workmanship and expense all the works of Greece. It contained 1,500 apartments above-ground, and as many below.—(*Euterpe*.) Those above-ground he saw; and pronounced them among the greatest efforts of industry and art. "The ceilings and walls," he says, "were all of marble, the latter richly adorned with the finest sculpture; and around each court were numerous pillars of the same material, highly polished." It is supposed to have been a sepulchre. Strabo describes winding passages in it so artfully contrived that it was impossible to enter any one of the palaces, or to leave it when entered, without a guide: and recent discoveries tend to prove the general correctness of the accounts. As Byron says,—

"So much for monuments that have forgotten  
Their very records."

It is in Thebes, the hundred-gated,—the city of giants, as it has been termed,—that we find the most striking and genuine specimens of Egyptian art. All travellers concur in stating, that the appearance of the extraordinary assemblage of ruins here found exceeds the power of description; and

though it may not be literally the fact (as stated by Dénon), that the French army, on first getting sight of the mysterious piles, halted of their own accord, and with one spontaneous movement clapped their hands,—the story only gives a feeble notion of the effect produced on all who approach the spot.

Amongst the principal ruins must be mentioned Luxor and Carnak, of which you have seen numerous views. The entrance to the Temple of Luxor is through a propylon or gateway (which is a distinguishing feature in Egyptian architecture) 200 feet wide, and even at this time nearly 60 feet high above the present level. Before it stood two fine obelisks of red granite, covered with hieroglyphics, one of which is now, as you know, in the beautiful *Place de la Concorde*, in Paris. At the northern end the gateway was connected with one of the temples at Carnak by an avenue lined with sphinxes more than *a mile in length*; which may serve to give some idea of the scale of magnificence which prevailed.

The great temple at Carnak is of enormous size: the gateway is 360 feet long and 148 feet high. It has a hall, with 130 pillars, each 11 feet in diameter, which occupies an area of 57,629 square feet! It requires consideration and comparison to enable us to comprehend the vastness of these structures: it may assist you if I say that this is nearly four times the area of Westminster Hall: one of the stones in the temple is 41 feet long. The propylon in front of

an Egyptian temple consists of two distinct pyramidal moles connected by a doorway formed between them. The term "hundred-gated" probably referred to these propylea rather than to gates in the city-wall.

The propyleum of the temple at Edfou is altogether 226 feet wide, and 114 feet high, covered with boldly-sculptured figures. Its mass and strength are so enormous, so disproportioned to its purpose, that we can hardly avoid considering it an abuse of solidity. Still as this error, if it be one, has been the means of preserving it for our study, it would be ungrateful to condemn it.

The temple is now the site of an Arab settlement (like many other of the ruined buildings there), and is plastered over with huts, which appear as swallows' nests against a rock, or, as Hope remarks, "beasts of prey on the carcass of a giant."

"For time hath not rebuilt them, but upreared  
Barbaric dwellings on their shattered site,  
Which only make more mourned and more endeared  
The last few rays of their far-scattered light,  
And the crushed relics of their vanished might."

One of the peculiarities of Egyptian architecture which I would have you notice is the large concave cornice which crowns the temples and gateways. Its effect in a bright light is very striking. The bold reed-like member at the angles of all their buildings is another characteristic, and would seem

to have its type in the early hut, where perpendicular and horizontal canes, bound together, formed the framework. Diodorus Siculus, indeed, says that some of the earliest dwellings of the Egyptians were formed of reeds and canes. In the view of the Temple of Dendera which accompanied my last communication, both these features will be seen. You may notice them, too, in the front of the Egyptian Hall, Piccadilly, one of the few attempts, fortunately, to put up imitations of Egyptian architecture in London.

At the end of the Egyptian gallery, in the British Museum, we have an example of a common form of columns in Egypt, which would seem to have had its origin in the representation in stone of the shape taken by a bundle of reeds tied together at a short distance from the top, and acted on by a superincumbent weight. Fig. 12 is a sketch of it. I have also introduced a sketch of the often-quoted grotto or tomb at Beni-Hassan (fig. 13), supposed to be as old as the reign of Sesostris. I shall not point out now its likeness to the Doric of the Greeks, not perfected by them till many centuries after this grotto was excavated, as this will be more usefully referred to when speaking of Greek art.

Some of the earliest retreats in Egypt (independently of huts of reeds, just now referred to) were excavated in the living rock; and the influence of this type is to be traced in their other works, though, strange to say, some of their excavations are in imita-



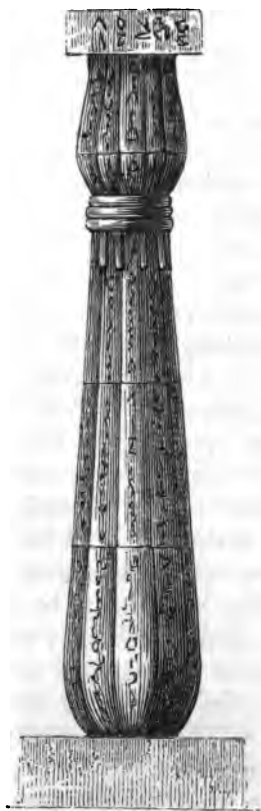


Fig. 12.

style of art than belongs to those believed to have been erected by him.

tion of constructed buildings. Lower Nubia (which may be considered for our purpose as part of Egypt) contains two very extraordinary examples of rock-cut temples at Ipsambul. The front of the smaller of the two is 91 feet long. There are six colossal figures on each side of the doorway, which are 30 feet high. The depth of the excavation is 76 feet. The front is profusely covered with hieroglyphics, containing, amongst others, the name and title of Rham-ses the Great, the Sesostris of Herodotus. The oldest buildings remaining in Thebes are ascribed to his reign. It is quite possible that the temple in question may simply have been *completed* by him, as it has the characteristics of an earlier



Fig. 13.—TOMB OF BENI-HASSAN.

In the sculptured front of the excavated temple at Ipsambul we may observe the general character of the propylea. The larger temple contains some of the most gigantic specimens of ancient sculpture. It is excavated 154 feet in depth, and consists of fourteen chambers. The Pronaos, or hall, is divided into three aisles by two rows of pillars, with statues sculptured on the face of them, which support the roof. These figures are 30 feet high. Outside there are four Colossi no less than 70 feet high. It is difficult to clear away the sand from ruins in Egypt; and this temple is seldom accessible: it is nearly the only one which has suffered from damp.

To transport and elevate the enormous stones

(obelisks and other monoliths) raised in Egypt, required no ordinary skill. A proof of this is found in the *éclat* which attended M. Lebas, the French engineer, in 1836, when he removed the obelisk from Luxor to Paris, and elevated it on the *Place de la Concorde*. This was deemed an achievement, and, indeed, was so; it demanded great care, skill, and forethought. The operations were commenced in 1831, by the destruction of a village to make way for it. Eight hundred men were occupied for three months in bringing it down to the Nile. It was conveyed across the Mediterranean, and deposited in Paris, December 1833. A pedestal was formed for it; an inclined plane built: three hundred artillerymen with five capstans pulled it up the incline by a clever arrangement of ten masts, 70 feet high. It was pulled upright in two hours and a half, in October, 1836, and the king and all the people went to see it done. M. Lebas was "decorated," and received various appointments. He had the honour also of being caricatured as a rope-dancer, with the obelisk under his arm!

Now Egypt was actually covered, from one end to the other, with similar gigantic monuments; so that efforts such as I have alluded to must have been of constant occurrence. Pliny speaks of raising one, when Rhamses caused his own son to be bound on the top of it, to make the workmen careful. The colossal figure of Rhamses at the Memnonium

weighed 886 tons!! And this was conveyed 120 miles overland. The Luxor obelisk weighs only 250 tons. To detach these enormous masses of stone from the bed, heat (amongst other agents) was resorted to. Often they drove wedges of wood, where they wished separation to be made, and then saturated them with water: the wood in swelling split the rock. In attempting to cut a block of Egyptian granite, our best steel tools are turned; thus the greatest difficulty was found in cutting into the Luxor obelisk when in Paris.

The temples and other buildings in Egypt were profusely adorned with paintings externally and internally. The columns and entablatures were painted, and the colours remain, in many instances, fresh as when first executed.

The amazing number of Egyptian works which still exist cannot fail to astonish every inquirer. Enormous remains are to be found on their original site; more lie buried in the sand; much has been used for modern constructions; and yet every large repository of antiquities, in England, Germany, Italy, and France, contains numerous relics from this extraordinary land,—this country of mystery. In the British Museum the collection is of great interest, as you well know.

The chief characteristics of Egyptian architecture—massiveness, simplicity, and grandeur—may be ascribed conjointly to the influence exerted by their

excavated structures, the materials at hand, the nature of the country, which, from its scale, required corresponding size in any monument which was intended to command attention, and perhaps I should add the policy of their religious rulers, who sought by mysterious grandeur to overawe and influence their votaries.

The abiding influence of the first forms used by a people may be traced in all countries in their succeeding works; and in none more so than in Egypt, where so many of them were conventional,—religiously symbolical,—and remained stationary, not so much, says Quatremère de Quincy, because the people were unequal to greater perfection, but because the first efforts of imitation became objects of veneration, to be re-imitated, not surpassed. In their sculpture this is especially evident. It was the first mode of writing, and became the representative of certain religious facts and opinions. No alteration was permitted therefore, lest the signification should be lost. Plato introduces in a dialogue in his 2nd book of *Laws* (quoted by Wilkinson) a remark which establishes this point. He says,—“The plan we have been laying down for the education of youth was known long ago to the Egyptians, that nothing but beautiful forms and fine music should be permitted to enter into the assemblies of young people. Having settled what those forms and what that music should be, they exhibited them in their

temples; nor was it allowable for painters, or other imitative artists, to innovate or invent any forms different from what were established; nor lawful either in painting, statuary, or any branches of music, to make any alteration. Upon examination, therefore, you will find that the pictures and statues made ten thousand years (?) ago, are in no one particular better or worse than what they now make."

Moreover, we learn that common or illiterate people were not allowed to exercise the profession of artist, lest they should attempt anything contrary to the laws regarding figures of the deities.

This enforced repetition accounts for the *monotony* which prevails in their monuments. When their skill had improved, they did not venture to go back to the original type, and copy nature, but continued to repeat their own first rude attempts. And this, by the way, in many cases is what we do at this time.


I will not endeavour to put before you any idea of the appearance which Thebes presented in her palmy days: when, where her isolated columns and statues, now above 3,000 years old, stand half-buried, and wait to be overwhelmed,—enormous halls and temples, decorated profusely outside and in, with colours and sculpture, upreared themselves amongst groves of sphinxes and obelisks; when her streets were filled with people, and the Nile was covered with vessels of all descriptions.

When we speak of a building above 3,000 years old, the mind is at first unable to appreciate so great a length of time, or to see the proportion it bears to the supposed age of the world; it cannot take itself immediately so far back into the past, but needs to reconsider and judge of it by some familiar standard. When this is done, no one can contemplate the amazing changes which have occurred since the erection of these buildings without the strongest emotions of interest. Countries now highest in civilization were then not known, while many which now hardly afford a resting-place for the birds, were flourishing and populous cities. Troy had not fallen; Homer was not born; and Solomon's Temple was not built. Rome, the leviathan of ancient nations, arose, conquered the world, and passed away into a mere record of her former self, within the period during which these monuments have braved Time, Man, and the Elements.

I am getting serious, so will close my letter.



## LETTER V.

ERE am I beginning my fifth communication to you, and we have not yet left Egypt, the land of the "Beetle," the cradle of the art in which I am endeavouring, feebly, to interest you. If we dwell as long on the architecture of other countries, the tale will not soon come to an end. We have yet to treat of the classic styles of Greece and Rome, of all the phases of Mediæval art, its decadence and revival. We may say, invoking the Spirit of Architecture, as one who desires to prove himself a poet writes to me,—

"Gentle maiden, let me trace  
 All the features of thy face,  
 In thy simple cottage home,  
 In thy proud cathedral dome ;  
 In ærial spires whose height  
 Mocks the keen observer's sight,  
 Blending as thou bidd'st them rise  
 Heavenward with the azure skies ;  
 In thy many towers that stand  
 Way-marks in our peaceful land,  
 Towers of every age and birth  
 That bestud the face of earth ;  
 In stupendous temples found  
 Upon Egypt's desert ground,



Or in pyramids survey  
Thine imperishable sway,  
Or with Layard let me trace  
Sculptures vast in earth's embrace,  
Palaces and halls of stone,  
Histories of *states unknown* :  
In thy simple Grecian dress,  
In thy Roman sumptuousness ;  
Or when thou wert overwrought  
From the deepest mines of thought,  
When thy glories were enshrined  
In the pensive monkish mind,  
And thy beauties understood  
Only by the few that would  
Seek thee for thy love alone,  
Unrewarded and unknown,  
Dead to all the world beside,  
Thou their glory, light, and guide."

I cannot, however, quit the land of the Pharaohs without a few more particulars ; but they shall be brief. The Egyptians did not regard their houses as so important as their tombs. Nevertheless, the former were sometimes of considerable excellence, and covered a large space. The rooms were arranged around an open area ; sometimes the buildings were four or five stories high, although more generally low, and they had a portico before the door.

The top of the house in hot countries is, as you know, a valuable place of resort. Constant reference is made to it in the holy writings. On the top of many of the houses in Egypt there was a small chamber at one corner, open at the front, which is

peculiar. It is referred to in the proverb, that "it is better to dwell in the corner of the house-top than with a brawling woman in a wide house." Fortunately there are no such things as "brawling women" now,—they know their mission better,—charity, peace, and love. What would the world be without them? Sometimes the house-top had a covering supported on pillars. Their villas were extensive, and were elegantly adorned. The walls and ceilings were richly painted: scrolls and other ornaments, which are common in Greek works, were employed very generally in Egyptian decoration. The extent to which sculpture was employed is shown by this, that Cambyeses is said to have taken 2,500 statues from Egypt.

Great progress has been made in deciphering the hieroglyphics on Egyptian monuments; but I need not tell you the steps by which the power has been acquired. The first investigators of Egyptian antiquities made many strange mistakes, as you may suppose. For example, a paper was read at the Society of Antiquaries lately, showing that a tablet at Turin, hitherto supposed to be a plan of the Tomb of Sethos the First, was in truth a map of the gold-mines of Ethiopia!

The ancient monuments of Egypt have suffered fearfully from those who needed stone for new constructions; and even at this time the inhabitants are with difficulty prevented from continuing their

ravages. Parts of many interesting ruins have been broken up to mend the roads. Some educated investigators have, it is to be regretted, aided in the evil work: there are loud complaints even against M. Lepsius. According to an American writer recently travelling in Egypt (Mr. Bayard Taylor), Lepsius has been splitting pillars to obtain the paintings upon them for the Museum at Berlin. "At one spot," the writer says, "where the latter has totally ruined a fine doorway, some indignant Frenchman has written in red chalk: '*Meurtre commis par Lepsius.*' In all the tombs of Thebes, wherever you see the most flagrant and shameless spoliation, the guide says, 'Lepsius.' Who can blame the Arabs for wantonly defacing these precious monuments, when such an example is set them by the vanity of European antiquaries?"

Sir G. Wilkinson has endeavoured, in a work on "The Architecture of Egypt," to arrange the columns found in the various buildings there in "Orders;" with this theory, however, whether the monuments justify it or not, I need not trouble you. The Egyptians, as I have already mentioned, used colour very extensively in the decoration of their buildings; in fact, the ingenuity with which they mixed painting, sculpture, and architecture, making them co-operate to one purpose and in one utterance, is especially to be noticed, and might afford us a valuable lesson. Do you not agree with me, that

these buildings are "History in Brick and Stone?" They tell of the people who erected them in a manner not to be questioned or falsified. We have here thoughts, creeds, and manners made tangible and clear.

In turning over any illustrations of Egyptian antiquities, you will not fail to notice the elegance of many of their vases and ornaments, and you will find the capitals of some of their columns very closely resembling both the "Ionic" and the "Corinthian" capitals of the Greeks, concerning which I shall have to speak presently. The *lotus* flower, typifying the Nile, is, as you know, a constantly recurring ornament on Egyptian buildings. When you next walk through the Egyptian sculpture-gallery at the British Museum, notice some of the interesting wall-paintings brought from the tombs and other structures, and there set up, little changed, notwithstanding the time which has elapsed since the limner produced them, and Rhamses looked on. You may notice, too, there many sepulchral tablets which have the characteristics of a temple-front in miniature; the pyramidizing outline, the large hollow for a cornice, and the mimic reeds at the angles to which I directed your attention in the fourth letter. In some the hollow is ornamented with upright stripes of red and yellow colour. Near these is the column of which I gave a rough representation (fig. 12); and if you will compare this with the columns forming the

entrance to the Egyptian Hall in Piccadilly, when you are passing, you will see how difficult it is even to *copy* new forms correctly before principles are mastered. For example, in the sketch, you will observe that where the reeds are imitated in stone as bound together at a short distance from the top, small wedges are inserted in the hollows which the circular faces of the reeds coming together form, *in order to make the binding more secure*: whereas, in the London copy, these wedges are made to take the shape of an ornament occurring indifferently in the spaces and *over the face of each reed*. Thus it is that by mere imitation, the spirit, truth, and completeness of a real architecture are lost, and a medley of sham, lifeless and unmeaning forms is substituted.

Let us now look at another country. In MEXICO, probably at a remote, certainly an unknown date, buildings were erected of an extraordinary size and character, so closely approximating in some respects to many Egyptian structures as to induce several writers to attribute them to a common, or at all events connected origin. The pyramidal forms prevail universally. One of the pyramids, namely that of Cholula, is nearly twice as large at the base as the largest of the Egyptian pyramids (1,440 feet), though the height, however, is considerably less (177 feet); and the outline is not that of a continuous pyramid, but consists of eight stories or steps, similar to the Temple of Belus. Each of these stories

inclines slightly, so that the structure consists in fact of eight truncated pyramids standing one upon the other. One of the Egyptian pyramids, as I have already said, is formed in the same manner. At Teotihuacan there are hundreds of pyramids both in steps and of continuous outline. They agree curiously with the Egyptian pyramids in this particular, that the sides face the cardinal points of the compass, and the triangular arch, if it may be so termed, found in the Egyptian pyramids and in the early structures of other nations, occurs constantly. Some of the temples were of enormous size, and exhibit remains which defy inquiry as to their origin. The front of the temple at Copan is 620 feet in length.

At Palenque there are extraordinary remains of a building, termed conjecturally the Palace, the front of which contained fourteen doorways (no windows), and was covered with stucco, and painted.

The Mexican, if not the more ancient nations which preceded them, and to whom these structures are attributed, used stones of very large size,—in fact, some of the buildings are constructed of rocks rather than stones,—and they were able stonemasons, and well acquainted with the use of colours. Lord Kingsborough investigated the Mexican antiquities, and produced, at a great personal sacrifice, a book which is honourable to his memory and his country. It is understood to have been his ruin: he died a prisoner for debt. More recently, Mr. Stephens has

explored eight cities; and in his work, "Incidents of Travel in Central America, Chiapas, and Yucatan," has given much interesting and valuable information. He speaks of no less than forty-four ancient cities, long buried and unknown, which rise "like skeletons from their graves, wrapped in their burial shrouds."

The effect produced on a traveller when he first stumbles over these wonderful monuments in the wilderness (tenantless ruins, overgrown by enormous trees),—relics, probably, of a nation which has passed away and left no other record,—must be startling and intense. How trifling seem all the squabbles, the struggles, the heart-burnings, of to-day, when we reflect on such a fact as this. How foolish to grieve;—how childish to grumble!

Until very lately nothing was known of these ruins, and even now great doubt is felt as to their age. The buildings are of large size, and are approached by high flights of steps, as at Persepolis. The fronts are covered with rude carving, in which the representation of a serpent often forms a prominent feature. It has been said that the ruins of Palenque cover an area three times as large as London; but this is more than doubtful. Some of their carved single stones, set up as monuments, are very curious. How universal, you will say, was the practice of setting up stones amongst the early people. Colonel Dupaix attempted to claim for these Mexican cities an antediluvian age, on the

evidence afforded by the accumulation of earth over them. Mr. Stephens, however, at once disposed of this assumption by showing that during the thirty years only which elapsed between Dupaix's visit and his own, the accumulation of earth over the parts the former had cleared was nearly as great as before. Mr. Stephens does not see any connection between these and Egyptian buildings, or those of Hindostan. No excavated structures are found, although the country offers inducements for such works; nor are columns used, although, by the way, some were found at Oaxaca. The pyramids, he says, do not contain chambers, as in Egypt (Lord Kingsborough, if I remember rightly, shows that there is a small chamber *under* each of them, approached by a subterranean passage); and that while there is in Egypt no pyramid with a palace or temple *upon* it, in Mexico there is no pyramidal structure without such an accompaniment. He is himself disposed to consider these cities comparatively modern, and gives his reasons for believing that they were flourishing at the time of the invasion by the Spaniards. In the convents of the country, documents probably exist which would throw light on this interesting question. In a century hence, it is feared, there will be little left of these ruins. The organic is fighting there against the inorganic world. The woods are destroying the stones. Vegetation is most luxuriant, and the roots of the trees, penetrating the joints of



the stones, rend the walls asunder: in some cases the growing branches bear up high in air huge masses of the structure, and stand as if armed to repel all invaders of their solemn and mysterious quiet.

Just imagine an old tree with a mass of stone in its arms weighing four or five tons, waiting to throw it at the first intruder! The notion is rather a *striking* one.

The ancient HINDU architecture, to which I just now alluded, offers some striking points of similarity to that of Egypt, both in the wonderful rock-cut temples at Elephanta and Ellora, and in the pagodas. As regards the antiquity of the buildings found in India, there is, as in Mexico, great difference of opinion, while there are few circumstances to prove which is right. Some of the best-informed travellers consider that the cavern-temples, at all events, must be of remote antiquity, coeval with the earliest works of the Egyptians; while others maintain that these are but imitations of constructed buildings, and not of great age. The excavations at Ellora are the most important, and have been described by many writers as wonderful results of human labour and ingenuity. The living rock is here hollowed into temples for an extent of more than two miles. The principal excavation, called "Paradise," is 247 feet long, 150 broad, and 100 high. This contains the great temple, carved out of a single piece of rock 108

feet long, and rising externally in a pyramidal form 100 feet. The roof is carved to represent beams or cross stones; human figures, elephants, columns, and minutely-sculptured decorations of all sorts increase the wonder which the extent and mysterious appearance of these surprising excavations excite in the mind of the beholder. The late Lord Munster, when Colonel Fitzclarence, visited these caverns, and published an account of them. In conversation with him, a short time before his unhappy death, he told me that he was so overwhelmed by the gigantic and extraordinary nature of this work, as to be unable to exercise a calm judgment upon it; and that his astonishment and admiration, far from wearing off, increased on reflection.

In the island of Elephanta, about 7 miles from Bombay, there is another singular excavation, the origin of which is equally obscure. Along the sides of this temple (which, shall I say, for perhaps dimensions tire you, is 180 feet by 123 feet, and from 15 feet to 17½ feet high) are sculptured forty or fifty colossal figures. The roof is supported by twenty-six pillars on square pedestals.

Robertson, speaking of these stupendous works, says,—“They are of such high antiquity, that as the natives cannot, either from history or tradition, give any information concerning the time in which they were executed, they universally ascribe the formation of them to superior beings.” It seems certain, how-

ever, that they are not by centuries so old as the Egyptian monuments,—the date of the oldest, perhaps, is not earlier than 300 B.C.

The island, you know, has its name from a figure of an elephant cut out of the solid rock on the acclivity of a hill, and which is itself a very curious monument.

The form of the earliest Indian temples was pyramidal. Pagodas of an early date are found in different parts of Hindostan, covered with sculpture to such an extent, that the general form is lost in the ornaments which decompose it. As Gwilt remarks, quoting the *Encyclopédie Méthodique*,—"In the Egyptian architecture, even the smallest edifices are grand; in that of India, the infinite subdivision into parts gives an air of littleness to the largest buildings. In Egypt solidity is carried to the extreme; in India there is not the slightest appearance of it."

There are inclosures in India which very closely resemble Stonehenge, so much so, that some writers conceive the latter to be a Buddhist structure. And if it be that the Woden of the Scandinavians, from whom our Wednesday takes its name, is the Buddha of the Indians, the connection does not seem impossible.

The course of my rapid narrative now leads us to GREECE,—

"Immortal, tho' no more; though fallen, great!"


To that extraordinary country, which has afforded models to the whole world, and is made holy by great names and wonderful events. All our earliest and noblest emotions are associated with its history,—by that has patriotism been warmed, emulation excited, high thoughts induced. The words of her orators and the writings of her sages yet hang over the nations and influence mankind: the works of her artists,—the most perfect productions of human intellect of which we have any knowledge,—yet remain to extort universal admiration, instruct the world, and defy rivalry.

The present state of this country affords a sad contrast to its former greatness. “And yet,” as your favourite “Childe Harold” sings,—

“ And yet how lovely in thine age of woe,  
Land of lost gods and god-like men, art thou !  
Thy vales of ever-green, thy hills of snow,  
Proclaim thee Nature's varied favourite now :  
Thy fanes, thy temples to thy surface bow,  
Commingling slowly with heroic earth,  
Broke by the share of every rustic plough :  
So perish monuments of mortal birth,  
So perish all in turn, save well-recorded worth.”

I may not begin to talk of Greek work, however, at the end of a letter. Adieu !

## LETTER VI.

 SIT down to commence this my sixth communication to you in an old cathedral town, and in face of one of the most exquisite productions of our mediæval artists. The sun, which tips with light, pinnacle and panelling and gargoyle, has also filled with rich shadow the holes and recesses cunningly formed to receive it: the whole surface is full of life and motion; thought and intention are visible everywhere; the mind of the old workers peeps out at every corner, and the mind of the looker-on is filled and satisfied. Had our review reached the period of the erection of structures of this character, the glorious object before me, blackened and battered and decaying as it is, would prompt to a more forcible depiction of its principles, peculiarities, and beauty, than I could otherwise produce. This, however, must be deferred: we are but on "the margin of the inky flood," and must not over-sail our subject. Where were we? We have spoken of

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"The Eternal Pyramids,  
Memphis and Thebes, and whatsoe'er of strange,

Sculptured on alabaster obelisk,  
Or jasper tomb, or mutilated sphinx,  
Dark Ethiopia on her desert hills  
Conceals,"—

and have now to talk of GREECE. "Greek art," says Kugler, "sprang from Greek religion. It was art which gave the gods form, character, and reality. The statue of Jupiter Olympius brought the Father of the Gods himself before the eyes of men. He was deemed unfortunate who died without beholding that statue. Art, among the Greeks, was an occupation of a priestly character: as it belonged to her to lift the veil of mystery which concealed the gods, so was it also her office to exalt and consecrate the human forms under which they could alone be represented. The image of the god was no mere copy from common and variable life;—it was stamped with a supernatural grandeur, which raised the mind to a higher world." But her arts had an infancy, and to this let us look, confining ourselves to *architecture*.

Amongst the earliest constructions of masonry which remain to us, are those which have been termed indifferently by writers, *Cyclopean* and *Pelasgic*. The characteristics of this mode of construction are, that the walls are formed in some cases of enormous masses of irregularly-shaped stones, piled together without mortar, and having the interstices filled in with smaller stones; and in others, that the stones are polygonal, with their

various angles carefully hewn, so as to correspond, without mortar, with those which are contiguous, and not admit smaller stones to fill up. Sir William Gell, who diligently investigated the subject, maintains that only the *first*-described method should be called Cyclopean—the second, Pelasgic; and, moreover, asserts, that this latter mode, although evidently the more artificial and scientific of the two, was practised several hundred years before the Cyclopean manner. Thus, he says that the Pelasgi built and walled Lycosura 1800 years B.C.; that Argos was founded about fifty-six years earlier even, and was decidedly a Pelasgian city; and that Tiryns was fortified by foreign artists from Lycia, called Cyclopes, above 400 years later.

The question is surrounded by difficulties, and must be left unsettled; but this will not distress you. One of the most noted examples of the Cyclopean construction is the Gate of the Lions, at Mycenæ.

The doorcase there is formed of two massive upright blocks of stone, covered with another, which is 15 feet long, 4 feet wide, and 6 feet 7 inches high. Upon this stands a triangular stone, 12 feet long, 10 feet high, and 2 feet thick; on the face of which two lions, with their fore-legs resting on a round pillar or altar, are sculptured in low relief. The jambs (as the sides of a doorway are called) slope inwardly toward the top, coinciding with the Egyptian mode. Mycenæ is unquestionably of most remote antiquity.

The walls of Tiryns afford another instance of this mode of construction. The date of their erection is uncertain, but must be very early, as they are alluded to (in terms of commendation) by Homer. Gell says they were built 1400 years B.C.; others, earlier.

In later instances of Cyclopean work, it must be remarked, the stones are squared, and are laid in courses of varying thickness, but without mortar.

Who the Pelasgi were,—whence they came,—has been the subject of much celebrated controversy. Some have thought them Egyptians; some Phœnicians; some that they were indigenous. It seems tolerably clear, that they were a hardy people, who migrated at a very early period from Asia Minor, and made themselves masters of various countries. I have little doubt they were identical with the Phœnicians. The Etrusci were, perhaps, the same people.

Some recent writers maintain that Ireland was peopled by the same tribes, and support the opinion with strong arguments. Cecrops, who founded Athens 1556 years B.C., was long considered to have been the leader of a band of Egyptian emigrants. And although, more recently, learned men have shown reasons why this may be untrue, I am content, on various grounds, to assent to that belief. Whether he was so or not, is not very important for our purpose. There is abundant evidence of the early connection between Egypt and Greece, and of the obligations of the latter to the former.



Ancient history is positively such a complicated web of contradictions and errors, as to baffle all attempts at disentanglement. Nor will this surprise any person who has endeavoured to chronicle an event, however recent. The rapidity with which facts are forgotten or perverted is so great, that we may be surprised rather that we have so much that is apparently consistent and truth-like, if not true, than that much is obscured by the accumulated mists in which Time makes a point of shrouding the past.

In the Homeric age, which may be dated 900 years B.C., architecture would seem to have acquired some degree of excellence and importance in Greece; even if we make due allowance for the glowing colours of the poet. He calls it the gift of Minerva,—

“For loved by Pallas, Pallas did impart  
To him the shipwright’s and the builder’s art.”

Columns, metallic decorations, coloured cornices, and silver pillars, shine in his descriptions. The account of Priam’s palace gives an idea of accommodation and even magnificence. He says, if we follow Pope,—

“And now to Priam’s stately courts he came,  
Raised on arched columns of stupendous frame;  
On these a range of marble structure runs,  
The rich pavilions of his fifty sons,  
In fifty chambers lodged, and rooms of state  
Opposed to those, where Priam’s daughters sate,  
Twelve domes for them and their loved spouses shone,  
Of equal beauty and of polished stone.”

We must not attach to any of these words the same ideas which they now raise; and the "domes" are more than doubtful. Paris built his own residence;—

"Himself the mansion raised, from every part  
Assembling architects of matchless art:"

and Homer describes it as a pompous structure.

With the roof sloping each way from the centre, to throw off the water, he was also acquainted; for he compares Ajax and Ulysses, when wrestling, to the beams of such a construction.

Amongst the earliest edifices in Greece, are those known as *Treasuries*, which are peculiar to that country. That of Atreus, at Mycenæ, which still exists, is of a conical shape, about 48 feet in diameter. It was lined inside with plates of brass, and covered outside with earth, so as to form a mound or tumulus. I will give you a sketch of it when we come to speak of the history of the arch. In the remotest ages, two brothers, Agamedes and Trophonius, are said to have been celebrated as designers of these structures. Pausanias says, that when they built the Treasury of Hyrieus they arranged one of the stones so that they could enter when they pleased, without discovery, to remove treasure. The respectable proprietor not being able to tell how his money went (a common complaint even in our days), set a trap, and succeeded in catching one of these insinuating and designing architects, when, as the story runs, the other

cut off his brother's head, to prevent his own detection. For my own part, I can scarcely bring myself to believe anything so bad of an architect. At all events, the story is much older than the date this would give it. It is told in connection with one of the Egyptian kings, with the addition of circumstances not fitted for a lady's ears, which show that their ideas of female virtue were very different from what we entertain. I should mention, that some good archæologists think the structures I have spoken of were not treasuries, but tombs.

One of the earliest columnar structures in Greece is the ruined temple at Corinth,—perhaps *the* earliest. Colonel Leake supposes that it was erected about 800 years B.C. It is of the Doric order, of great solidity, and has very short massive columns, little more than four times the diameter in height. The diameter of the column, I should tell you in parenthesis, is the datum technically used in proportioning columns; and in describing the height of specimens of the different styles, it is always spoken of as being so many “diameters.” The hypæthral temple at Pæstum, in Sicily, built about 550 B.C. (which you visited not long ago, and have described so nicely), is another very ancient example; as are also the great temple at Selinus and the temple of Jupiter Panhellenius, at Ægina;—which is beautifully placed on a mountain, as was the case with many Grecian structures. These massive ruins may be cited as

early steps from the Pelasgic structures, and as the connecting link between the perfected architecture of the Greeks (seen in the Athenian temples) and the ponderous structures of Egypt.

The first buildings of the Greeks were poor works; the earliest temples were probably of wood. To wooden constructions, the majority of accredited writers on the subject ascribe the origin of Greek architecture. Trunks of trees fixed in the earth, with a tile to stand on, and a tile at the top to receive the beams forming the roof, originated, say they, stone columns with cap and base. You have here a drawing of a timber hut, by which they illustrate their views (fig. 14); and if you compare it with fig. 16, representing the end of a Grecian



Fig. 14.

Doric temple, you will see how far the analogy holds. The end of the roof forms the pediment; the longitudinal beams, extending from column to column, make the architrave; the ends of the transverse beams are supposed to have suggested the ornament called a *triglyph* (from being sculptured with two whole and two half glyphs or channels), which is seen above the columns in the sketch; and the end of the inclined rafters of the roof originated another ornament above each triglyph, in the underside of the cornice, called a *mutule*. The whole of the construction above the column up to the edge of the roof, embracing architrave, frieze, and cornice, is called the *entablature*. Do not be alarmed. I shall not trouble you with much of this detail. What I am about to say is, that without denying the influence which timber constructions had upon Greek architecture, I cannot help believing that Greece was something indebted to Egypt in this respect, and to Assyria. We have seen the connection which existed between the Greeks and Egypt. Bulwer says, in his "Athens," that it was not earlier than 670 years B.C. when the Greeks were thrown into familiar intercourse with the arts and manners of Egypt. At that time, some Ionian and Carian adventurers were driven upon the Egyptian shore, and afterwards, with their swords, enabled Psammetichus to regain his dominions, and become sole sovereign of Egypt. In return, he gave them lands, and obliged some

Egyptian children to learn Greek: from whom descended a class of interpreters, who established familiar intercourse between the two countries.

If you refer back to fig. 13—the tomb at Beni-hassan—you will see a close similarity to the Doric of Greece in a structure considered to be many centuries older than any example in the latter country. Some Egyptian columns have a capital not much unlike the Doric capital. From Assyria we now see that the Greeks had, at all events, the ornament heretofore known as the “Grecian honeysuckle.” The accompanying sketches (fig. 15) of a Greek “honey-

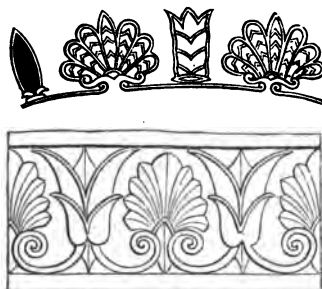


Fig. 15.

suckle,” and of an ornament very general on the Assyrian marbles (the upper diagram), will substantiate this remark.

One main argument against the hut-theory of Grecian architecture would seem to be this; that while it might be supposed, that if imitated from

wooden erections, the older temples would be lighter and more like the origin than those of later time, the fact is found to be directly the reverse; the earlier structures being more massive and less post-like than those which followed. Admitting, however, that the Greeks did obtain their first models from other countries, they so sublimated and refined their models as to become entitled to all the praise due to originality. They produced an architecture complete and perfect so far as its purpose went. It was from the year 444 B.C. to 430,—the brilliant era of the accomplished Pericles,—that the chief architectural glories of Athens arose:—the Propylæum, the Parthenon, the Temple of Theseus, and the temples of Erechtheus and Minerva Polias.

I must remind you that the Greeks had three orders—the Doric, the Ionic, and the Corinthian. These are all distinguishable at a glance, if by their capitals alone; and yet there are not merely ladies, but men, who can unblushingly admit that they do not know one from the other. The Doric capital consists of a square cap (called an abacus), with a rounded moulding under it; you may see it in fig. 16: of the other capitals, I will give representations hereafter. In the Doric order, the triglyph is also a distinguishing characteristic: it is not used in any other. The most important modern example of this order in London is the entrance to the Euston Station of the North-Western Railway: but you

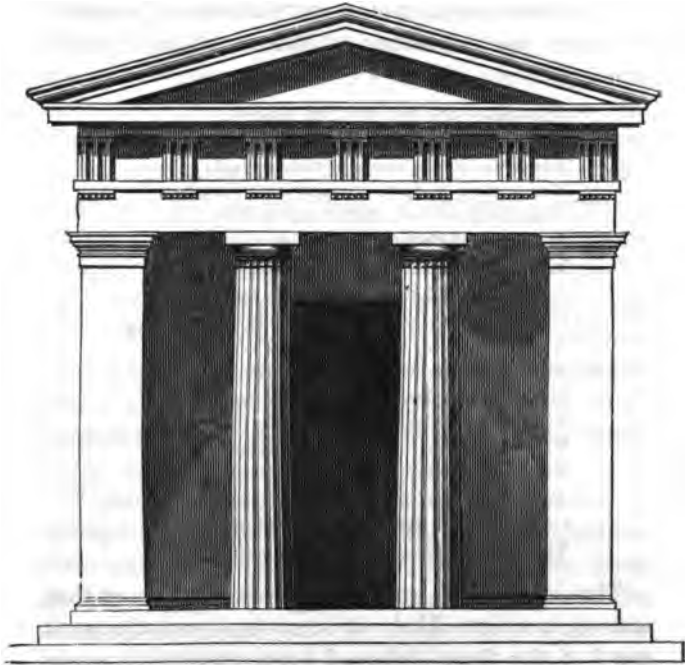


Fig. 16.—THE END OF A DORIC TEMPLE.

will scarcely pass through a new square without finding a miniature imitation of it in a porch. In Edinburgh you have the unfinished Monument on the Calton Hill to serve as an instance. Simplicity and grandeur, with great elegance of detail, are the characteristics of pure Doric architecture. The Ionic was lighter and more refined; the Corinthian



more slender still, and more elaborately adorned. Thomson says, speaking of Greece, in his "Ode to Liberty:"—

" In architecture, too, thy rank supreme !  
That art where most magnificent appears  
The little builder man ; by thee refined,  
And smiling high, to full perfection brought.  
Such thy sure rules, that Goths of every age,  
Who scorned their aid, have only loaded earth  
With laboured heavy monuments of shame.  
Not those gay domes that o'er thy splendid shore  
Shot, all proportion, up. First, unadorned  
And nobly plain, the manly *Doric* rose ;  
The *Ionic* then, with decent matron grace,  
Her airy pillar heaved ; luxuriant last,  
The rich *Corinthian* spread her wanton wealth.  
The whole so measured true, so lessened off  
By fine proportion, that the marble pile,  
Formed to repel the still or stormy waste  
Of rolling ages, light as fabrics looked  
That from the magic wand aerial rise."

The lines have been often quoted ; but as they convey, in a form likely to be remembered, the *sentiment* of the three Orders, I have ventured to repeat them.

When the Parthenon was raised, the taste of the Athenian populace was cultivated to an extraordinary degree ; and there is clear evidence that philosophy and art were studied by all, and contributed to the every-day enjoyments of the multitude. Desire for glory was the leading motive in the Athenian mind : to decorate their city, and render it the

"Greece of Greece," as it has been termed, became a passion. Art can scarcely take a high place until the people themselves are prepared to receive and appreciate it. If their knowledge of it be extended, and a love for it induced, its efforts will necessarily advance. When Aristotle said, incorrectly as a general rule, that the common people are the most exquisite judges of whatever is graceful or sublime in art, he spoke (observes Bulwer) from his knowledge of the Athenians, who were a special case. When this is really the fact (and to this end, if we wish to elevate the arts, our endeavours should tend), then of course mediocrity will cease to be applauded, and the efforts of genius will be appreciated, and led into the right path.


Pericles has earned immortal honour by the assistance which he afforded to the fine arts; but the Athenian people are entitled to part of the glory which even the remnants of the magnificent structures then erected gain for their undying city—a glory which they foresaw and strove for. I say foresaw, because it is known that when Pericles, in reply to a complaint made by political opponents, that he had squandered the public money upon the city, offered to apply his own private revenues to the task, on condition that the edifice should be inscribed with *his* name, and not that of the Athenian people, they at once uttered their applause of his acts, and laughed at the charge. The money thus

expended has returned ample interest even in a pecuniary point of view ; it has proved an investment on which their descendants are subsisting. Travellers from all parts of the world still visit the wonderful remains of these buildings, to study the effect they produce, and to enjoy the associations they induce ; and so contribute materially to the support of the modern inhabitants.

I must say a word or two about the Parthenon, the finest example of Doric art, before we pass to the Ionic and the Corinthian ; but the chimes of the old church, which seem to follow each other faster and faster, remind me of other duties less pleasant than addressing you, and force me to close this letter.



## LETTER VII.

N my last I spoke to you of Athens and of Pericles,—Pericles, whom Croly calls,—

“Of more than men, the more than king.”

Let us return for a time to that wonderful State which still exercises such influence in the education and thoughts of nations.

Athens, you will remember, has seen numerous vicissitudes. It was first burnt by Xerxes; a year afterwards by Mardonius. It was destroyed in the Peloponnesian war, injured by Sylla, and ravaged by Alaric, king of the Goths. In 1687 it was besieged by the Venetians, when a bombshell fell upon the Parthenon, which was at the time used as a powder-magazine, and certainly did not improve it. The circumference of the city walls, when intact, was  $7\frac{1}{2}$  miles;—may we not with justice exclaim—How small! how great! You will find in the British Museum a large model of the damaged Parthenon, and a second, showing what it originally was, according to the opinion of the artist. I will not pledge myself to all his details; but it is nevertheless an interesting work, and may be usefully studied.

You may see there, too, amongst other important illustrations of our subject, a large Doric capital from the Propylæum at Athens (about 437 B.C.), and one from the Parthenon ; an Ionic capital from the Temple of Diana, at Daphne, on the road to Eleusis, and some exquisite friezes.

The Acropolis of Athens was, without exception, the most interesting spot in the heathen world ; and on the highest part of it stood the Temple of Minerva, or the Parthenon, which I have pointed out to you as illustrating the Doric order. Ictinus and Callicrates were the architects, and Phidias executed the sculpture. It is built of white marble, with excellent masonry, and displays the most minute attention in the arrangement of the lines with a view to obtain the most perfect effects. The columns lean towards the interior, partly, perhaps, to oppose the greater resistance to the pressure of the roof ; and have a swelling outline, called *entasis*, which gives grace and greater apparent solidity. The horizontal lines are also slightly curved (it is the same, too, in some of the other temples there) ; but modern investigators have not yet agreed amongst themselves as to the exact motive for this arrangement. The Parthenon was the repository for the public revenues: at one time more than two millions sterling was placed there. There was then no " London and Westminster " or " Commercial Bank." In later times, Westminster Abbey and other mediæval

buildings were used for the same purpose. The principal sculptures from the Parthenon are, as you know, in the British Museum. These cost Lord Elgin £74,000, and were bought by the trustees of the Museum in 1816 for £35,000. All that Lord Elgin gained by the undertaking was the withering abuse of Byron and others for riving

——— “What Goth and Turk and Time hath spared.”

It was not an act to be followed or excused, but it has nevertheless benefited English art. Here in the Parthenon stood the masterpiece of Phidias, the statue of Minerva, which had gold on it alone worth £120,000. One of the “tyrants” took off the gold mantle and put on a cloth one, saying he thought it would keep the goddess warmer:—it is seldom difficult to find an excuse for following our own course.

I endeavour to avoid hard names as much as possible, but I will run the risk of telling you that a portico or colonnade is technically described as—

*Tetrastyle*—when it has four columns in front;

*Hexastyle*—when there are six columns in front;

*Octastyle*—eight columns; and

*Decastyle*—ten columns: according to the Greek numerals.

The inclosed portion of a Greek Temple is called the cell. A temple is said to be—

*In antis*—when the side walls of the cell run out to the front, and finish with *antæ*, or pilasters, with

two columns between. Fig. 16 will give you an example of this.

*Prostyle*—when there are columns in front only;

*Amphiprostyle*—columns in front and rear;

*Peripteral*—when surrounded by columns forming a walk round the cell;

*Dipteral*—when with a double range of columns on each of its flanks;

And *Hypæthral*—when without a roof.

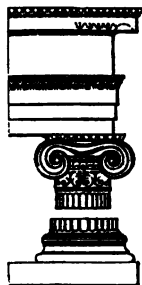


Fig. 17.

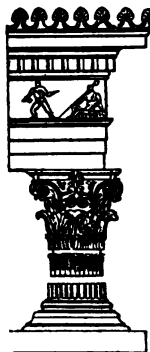


Fig. 18.

Fig. 19 represents the front of the beautiful little Ionic temple on the Ilissus: this is *amphiprostyle*; that is, it has columns in front and rear. The Ionic capital you know is distinguished by a spiral scroll on each side, called a "volute." Fig. 17 shows this peculiarity more at large. The General Post-office in St. Martin's-le-Grand and the British Museum,

will serve you as examples of the Ionic order in London.

Of the asserted invention of the Doric order by the Dorians, and of the Ionic by the Ionians, I need not here say anything.

The earliest known example of the use of the CORINTHIAN throughout a structure is in the beautiful temple called the Choragic Monument of Lysicrates, at Athens; and here you have a drawing (fig. 18) of the capital, entablature, and base of the column. This structure, which is often called "The Lantern of Demosthenes," was erected 330 years before our era, in commemoration of a theatrical victory. It is now surrounded by crumbling modern tenements, and is scarcely to be reached by one with a nice sense of delicacy.

You have, doubtless, heard the charming story that Vitruvius tells concerning the invention of the Corinthian capital. How that a pretty maiden of Corinth dying, her nurse collected in a basket some trifles to which she had been attached, and placed it on her grave, with a tile upon it to preserve them longer: and how that an acanthus plant sprang up around the basket, and formed so beautiful a figure, that Callimachus, a Greek sculptor, happening to pass, was struck by its elegance, and evolved from it the Corinthian capital. There are Egyptian capitals, and even Greek capitals, long anterior to Callimachus, which approach more closely to the Corinthian



than the nurse's basket: still we need not give up the pretty and touching story altogether; for it may have led to the perfecting of a form which may be called one of the most complete and beautiful works of man. For 2,000 years and more it has stood before the world, defying improvement.

The mildness of the climate of Greece allowed much to be done out of doors or under porticoes. As they did not use the *arch*, their buildings were narrow and contracted, or were open at top, and awnings were used temporarily. The public buildings were decorated with unbounded profusion, but perfect taste. The adornments were special for different purposes; and the garland of flowers, the lyre, the tripod, and the gilded shield, had each its particular office and place, and were not stuck up indiscriminately and absurdly, as we have used them in our imitations.

The leading principle of Greek architecture is *horizontality*; while *verticality*, as you will hereafter see, is the predominant principle in Gothic architecture. The long unbroken entablature on the top of the columns gave an unvaried rectangular outline in Greek architecture, from which there was no getting away. It produced one structure of perfect beauty—the portico; but beyond this it did not successfully go: within this, all is faultless. Shall I stop to mention that all the mouldings in Greek

architecture are distinguished by grace and beauty? They consist mainly of flowing curves, not parts of a *circle*, as in Roman architecture. What you know as Hogarth's "line of beauty" (technically the *cyma*), enters greatly into the composition of them; and it is not a little singular, as Mr. Hosking mentions in his valuable "Treatise on Architecture," that Hogarth, in his well-known *Analysis of Beauty*, although he did not know, and could not have known, the contours of Greek architectural mouldings, has given the principle of them; and, under his line of beauty, has described many of the finest Greek forms.

Of their domestic buildings, their houses, we know very little; the notices in the Greek writers are few and obscure. The houses were unassuming till a late period in Grecian history; afterwards they became more luxurious. Demosthenes made it a charge against Midias that his house was more important than others in Eleusis. An *Illustrated Grecian News* of that period, which would give us a peep into the house of the Athenian, and his every-day habits, would be valuable! It would seem that in the dwellings of the better sort the rooms were disposed around one or more open courts or peristyles, and were divided into two distinct portions,—those for the men and those for the women; and in some cases each had its own front towards the street, and its own

entrance. The town-houses were built side by side : the fronts were often covered with stucco ; and in one instance, at all events, according to Plutarch, plates of iron were used as an ornament. The houses were very plain, and contrasted strikingly with the public buildings : they sometimes stood back, within an inclosure of their own, and in front was an altar of Apollo, or a bust of the god Hermes. Inside, the houses were but simply adorned ; yet we hear of painted ceilings in the time of Plato, and, at a later period, coloured stones were used, and mosaics.

I could almost wish that there was a memorial of the mythic Apollo before every HOME to-day : Apollo, always youthful,—Apollo, the representative of music, and eloquence, and poetry ! What do we find in too many of our houses ? Not a picture, not “a thing of beauty” of any description ; often not a thought of it. Even where thrift and carefulness reign, there sometimes shines no joy ; and the clay-bound spirit never reaches its right elevation : the occupants groan instead of living. But there is a Bible on the window-sill, you will say : we want not Apollo. True. We have deeper consolation, purer teaching, higher incitement than the poor, dark Greek ; but THE BOOK scarcely requires white ceilings, drab walls, and bare, gloomy looks, constant care ; lamentations for ills which are not, and never may be ; thoughts only for the animal life ; a shutting out of the light, and

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refusal to be joyous. If you do not know of such houses, you are lucky in your friends.

Let us try and induce them to put up Apollo in the court-yard.



Fig. 19.—IONIC PORTICO.

## LETTER VIII.

 modern examples of Grecian Ionic architecture, I pointed out to you the General Post-office and the British Museum. I would add to these the elegant portico of St. Pancras Church, in the New Road, imitated from the double Temple of Minerva Polias and Erechtheus at Athens. I do so that you may notice also, at the east end of the same building, the introduction of figures to support an entablature, instead of columns. These are called *caryatides*, and you will perhaps ask me, why? If we believed Vitruvius, this would be the answer :—Carya, a city of Peloponnesus, took part with the Persians against the Grecian states. The Greeks captured their city, put all the males to the sword, and led the women into captivity ; and then the architects of the time, to perpetuate their ignominy, ungallantly substituted figures of these women for columns. But we learn that there was a Carya, daughter of a king of Laconia, who, long before the time pointed to by Vitruvius, was transformed into a nut-tree, and through some connection difficult to see, the goddess Diana was worshipped as

Diana Caryatis, and the statues called caryatides may have been first applied to the temples of this Diana. In Egypt, at a much earlier period, the face of pillars supporting an entablature was sculptured into the form of men, as in the temple at Ibsambul already mentioned. In Greek work, when male figures were used, they were called Telamones, or Atlantes. Atlas carried the globe then: our "Atlas" merely represents it!

The whole life of the Greek was mythical: imaginative and subtle, he incarnated and worshipped everything he imagined, and natural phenomena and physical truths were symbolized in what now seem wild fables. The earth, the air, and the water were inhabited by beings higher than himself, but still personal, with human feelings, and open to human influences. He had no Revelation to lead him further. A myth, then, you see, was not with him the polite word for a *falsehood*, whatever may be the acceptance of it now.

Their mythology helped their art: the sculpture of the Greeks stands alone,—unapproached. To give you a glimpse of the Grecian sculptors as they lived, I am tempted to repeat to you the story of "Phidias and Alcamenes," as it is told for me by Blondel, in his *Cours d'Architecture*, though it is rather a long one. "I wish," writes Blondel, "I could relate the adventure as agreeably as it is told in the *Chyliades* of Tzetzes, a Greek poet. 'These

two sculptors,' he says, 'lived at the same time, with reputation, at Athens. Alcamenes belonged to those who, with but mediocre merit, make a great deal of noise; spending the greater portion of his time in paying his court to the people, and in looking out for intriguing friends who might cry up his works; which is a very good way of making one's self a reputation, and acquiring wealth. Howbeit, such people often behold their fame die out, even during their life. Phidias, on the contrary, passed his whole time in the study of his art, and in that of optics and geometry, which sciences he considered necessary to the attainment of perfection. He courted no one, and esteemed himself happy in the approbation of a few well-informed persons, whom his merit had made his friends. Which is,' adds our author, 'a sure way of being poor during one's life, and of being rich in glory and immortal reputation after one's death.'

"Well, these two masters received orders, at the same time, to set to work on two statues, which the people of Athens wished to set up on lofty pillars erected by them before the Temple of Minerva. Alcamenes wrought his statue with all possible delicacy, finishing off to the eye the whole work to the minutest feature; a proceeding which gave exceeding pleasure to the people, and increased infinitely the reputation of this sculptor. But Phidias, who, by the knowledge he had of optics, knew the effect which his figure ought to produce when it was raised

to the place for which it was intended, made the face thereof of a monstrous width, the eyes staring horribly, the nostrils swollen, the mouth a gash; setting only strong and deep marks in the marble in those places where he wished his work to appear most delicate, without finishing or softening off any part; giving, in fine, to his statue a countenance capable of striking terror into the beholder. When the people saw this, it drew down first their merriment, but at last their anger; so that they would have stoned both him and his work, if he had not had recourse to entreaties, promising to do his best to correct it. From that time he kept the figure enveloped, feigning to be engaged in retouching it; nor would he allow any person to see it. Nor even, after it had been set up on the pillar, would he permit the veil to be removed, until the statue of his competitor had been likewise placed. When this was done, and he had uncovered his work, the people, in despite of their envy, could not help admiring the capacity of Phidias, or giving him the praise and approbation he merited, while they expressed contempt for the statue of Alcamenes. 'And in fact,' says Tzetzes, 'nothing remained of all the fine chiselling and meretricious colouring of the figure of Alcamenes, which appeared scarcely more than a straight trunk, without form or art; whilst in that of Phidias, with its strong and deep lines, those parts which, seen close, appeared so irregular



and uncombined to the eyes of the spectator, fell into parts so just, so delicate, and well-proportioned, in their remoteness, that one could gaze at it for ever.' O! wonderful Phidias; O! fortunate Athenians."

A word now about the "meretricious colouring" here alluded to. It seems clear that the principal Grecian temples were decorated externally with colours; although, as this fact is opposed to our notions of the pureness of Greek taste, it was for a long time opposed violently and disbelieved. Pausanias describes two of the courts of justice in Athens as "the Green" and "the Red," from their colours; and says the Temple of Theseus, and one wing of the Propylæum, were decorated with paintings. Vitruvius speaks of triglyphs painted with blue wax; and many of the Greek buildings which remain, and have been examined, present indubitable vestiges of colour. M. Hittorff, of Paris, was the first who adopted the system of polychromic architecture in its fulness, and asserted that all the members of classic architecture were painted; and although his views were combated by some learned writers, they have not been successfully controverted. The positive colours were employed.

The Parthenon was painted with blue, red, and green, and the mouldings were ornamented with meanders and leaves: the entablature was adorned with gilded shields, and still presents the circular

stain made by them, and the holes for the clamps, by which they were secured to the masonry.

It is maintained by those who dislike to yield the opinion that the essential character of Greek architecture is based wholly on *form*, that the colours were applied at a more recent period than that of the erection of the temples. In many cases, however, it would seem clear that the mouldings had been expressly formed to receive coloured decorations. In the face of the evidence offered, the fact of the use of colours by the Greeks cannot be denied, whatever the opinion may be as to the desirability of reviving the practice. The Chevalier Von Klenze, architect to the king of Bavaria, has illustrated polychromic architecture, in a small temple at Munich; and M. Hittorff has applied the principle at the Olympic Circus, erected by him in the *Champs Elysées*, in Paris. A modern writer wickedly proposes, that as we do not care much for our National Gallery, we should paint that, to try the effect. Our climate is not favourable to external paintings, but there are many materials which might be used to produce an agreeable diversity of colour. I may mention that the Xanthian marbles in the British Museum, which are specimens of very early art, display traces of colour. Indeed, colour was used by all the early nations,—in Egypt, in Babylon, in Nineveh, in Greece.

I referred just now to Munich and the late king of Bavaria, and I am tempted to step out of my way here, and allude briefly to the extraordinary works which have been effected in Munich, through the liberality and energy of the sovereign alluded to. Within the last thirty years the aspect of that city has been changed, a crowd of important buildings has been raised, and a new school of artists created. The Glyptotheca, commenced in 1816 and finished in 1830, is 220 feet square; the Pinacotheca, completed six years later, is above 500 feet long; and (not to speak of the Basilica of St. Boniface, the church of All Saints, and numerous other monuments) the Walhalla, near Ratisbon, rose "like an exhalation" from the rock on which it is reared, to immortalize its projector. Munich has become one of the most extraordinary capitals in Europe; and strangers, from all countries, annually flock thither to admire its beauties, and wonder at the effect which may be produced by one energetic mind. Not satisfied with merely raising fine buildings, Lewis of Bavaria sought to nationalize the fine arts, and bring them into the homes of his people for their enjoyment. Museums have been arranged to convey a history of the arts; and each of his buildings is intended to illustrate some particular epoch. The means of education in art were afforded, and every endeavour was being made to develop the national resources in this respect. The success with

which the king's endeavours have been crowned is to be attributed greatly to the position which he gave to artists in his dominions, and the elevation of character which it has caused. He conferred pre-regatives on genius: he admitted that the man who is capable of affording instruction or wholesome delight to a nation,—who expresses noble thoughts, whether with the pen, the pencil, or the chisel,—is fit society for the highest, and deserves all the rewards a country can bestow. This king saw that there is another road to the temple of Fame besides that over dying bodies in the field of battle; and notwithstanding errors and failings, has earned for himself a niche in it next to those occupied by Pericles and Augustus.

I return to Greece simply to remind you that a century after the time of Pericles the history of that country ceases to interest. The energy which had characterized her people disappeared, and she ultimately became a degraded province of Rome, to which city we must look for a continuation of our Architectural History.

The inhabitants of Etruria, a part of Italy now known as Tuscany, seem to have made considerable advances in art at a very early period. The best specimens found in Etruria were formerly referred to Greek artists; but there now seems reason to believe that the arts amongst the Etruscans were as far advanced as amongst the Greeks, even if the

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Diana Caryatis, and the statues called caryatides may have been first applied to the temples of this Diana. In Egypt, at a much earlier period, the face of pillars supporting an entablature was sculptured into the form of men, as in the temple at Ibsambul already mentioned. In Greek work, when male figures were used, they were called Telamones, or Atlantes. Atlas carried the globe then: our "Atlas" merely represents it!

The whole life of the Greek was mythical: imaginative and subtle, he incarnated and worshipped everything he imagined, and natural phenomena and physical truths were symbolized in what now seem wild fables. The earth, the air, and the water were inhabited by beings higher than himself, but still personal, with human feelings, and open to human influences. He had no Revelation to lead him further. A myth, then, you see, was not with him the polite word for a *falsehood*, whatever may be the acceptance of it now.

Their mythology helped their art: the sculpture of the Greeks stands alone, — unapproached. To give you a glimpse of the Grecian sculptors as they lived, I am tempted to repeat to you the story of "Phidias and Alcamenes," as it is told for me by Blondel, in his *Cours d'Architecture*, though it is rather a long one. "I wish," writes Blondel, "I ~~could~~ relate the adventure as agreeably as it is told *liades* of Tzetzes, a Greek poet. 'These

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nations in Brick and Stone. The pyramids of Egypt, the temples of Greece, the forum and triumphal arches of Rome, the sky-pointing spires of the Middle Ages, the palaces of the Revival, represent and illustrate the mind and manners of the people by whom they were erected, with unquestionable truth and force. Let us, however, continue the journey step by step.

There was one important class of buildings in ancient Rome which I did not mention in my general view of the principal edifices in that city: I mean the *Basilica*, which are particularly interesting to us, because many of them were converted into Christian churches in the reign of Constantine, and became the model for the earliest edifices that were afterwards expressly built for Christian worshippers. The term basilica, indeed, lost its original signification, and came to mean a church.

The ancient Roman basilica served as a court of law, and an exchange for men of business: it afforded, too, ample space for a fashionable promenade, of which the Romans were fond; but whether or not the Roman ladies ever used it as a place to show their new bonnets, and nod to their friends, as ours do at the "Horticultural," seems uncertain. The term probably came from Greece; but there is not a vestige in that country now of any edifice of the sort. The Greeks called their

second archon, or magistrate, *Archon Basileus* (basileus was their term for king), and his court was the "basilica." The first basilica in Rome was built by Cato, 184 years B.C. Twenty others were afterwards erected. The ground plan of all these buildings was rectangular; and this area was mostly divided into three parts, consisting of a nave and two side-aisles, each separated from the centre by a single row of columns. Sometimes there was a double row on each side. At one end was the tribunal for the judge, either square or circular, and sometimes this projected from the end as an apsis.

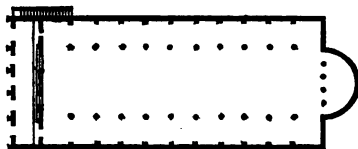


Fig. 20.

You doubtless remember the basilica at Pompeii. Fig. 20 is the plan of such a building; and you will see at once how closely the type has been followed in our churches. The side-aisles, which in the earliest basilicæ were merely open porticoes, were sometimes in two stories, and the upper gallery thus formed served to receive crowds of loiterers. The Basilica Ulpia, or Basilica of Trajan, had two aisles on each side, was roofed with bronze, and was one of the most important works in Rome.

Some scholars deny that the Roman basilica had



its name from Greece; and one, Zestermann, shows that the adjective *basilicus* was used in Rome as synonymous with *eximius* and *magnificus*, and that Cato, in conferring this name on his new building, merely meant to say that it was the *royal* edifice,—the unparalleled one. I have given an undue space to this class of buildings, but its connection with the structures that followed will serve as a reason.

You must observe, that the Romans introduced a new element into architectural composition, which led to very important results; namely, the ARCH. By means of this they were enabled to span larger openings than they could by placing horizontal stones from column to column, and with very ordinary materials to roof in large areas, and produce very surprising effects. It was long maintained that neither the Egyptians nor the Greeks were acquainted with the properties of the arch. Instances of its use in Egypt, at a very remote period, however, exist.

Sir G. Wilkinson thinks brick arches were used in the tombs as early as 1540 B.C. At Saqqara there is a stone arch ascribed to the year 600 B.C. Perring mentions an arch in the portico of a pyramid at Meroe, which he believes as old as 700 B.C. In the Assyrian marbles of earlier date, now in the British Museum, the arched form will be observed, and there is on one of the slabs even what would seem to be a bridge with arches, as I have already mentioned.

Let this be as it may, it is clear that the Egyptians did not make general use of the arch, and the same may be said of the Greeks up to the time of Alexander. The Treasury of Atreus, before alluded to, one of the earliest buildings in Greece, was at first sight supposed to present a perfect example of a vault; but, on minute examination, it was found to be covered by stones lapping one over another, the underside of which had been afterwards cut into a domical shape. Fig. 21 will explain this to you. In

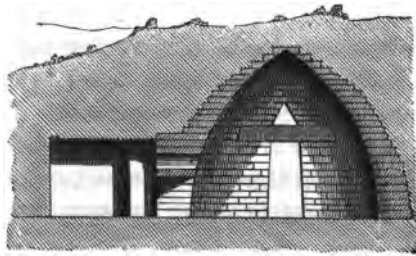


Fig. 21.

Etruria there is a tomb supposed to date 600 years before our era, which is covered in the same way. In Ireland there are some very early subterranean chambers similarly constructed; for example, New Grange, near Drogheda, which I visited recently, and will describe to you if an opportunity occur. This arrangement of a vault is not of itself a proof that the nations using it were ignorant of the principle of a real arch. The simple fact that Sir Christopher Wren used over-lapping stones in preference

to a proper vault under the spires on the top of his principal towers (those of Bow Church and St. Bride's), would disprove that idea.

At the entrance to the Great Pyramid, you will remember, the weight is taken off the opening by two stones placed angularly, and leaning against each other at the top. The same thing is seen in the Cyclopean walls of Tiryns, where there is a gallery so covered; also in the Mexican pyramids, and in some buildings in England ascribed to the Saxons.

It is in Rome, as I said, that we first find the real arch generally used, and here it led to an entire revolution in architectural arrangement. It will be well for you to bear it in mind as one of the striking differences between Greek and Roman architecture.

Of the differences in other respects, let me now say a few words. The Doric, the Ionic, and the Corinthian of the Greeks were adopted by the Romans, and they added a modification of the Doric, called *Tuscan*, and one of the Corinthian, called *Composite*. At one time these latter were accepted as distinct varieties, and it was the practice to speak of "the *five orders*." We are contented now to acknowledge three. You will recognise them in Roman work by the peculiarities already pointed out (Greek artists helped to produce them), but you will find them far inferior in beauty to their prototypes, excepting the Corinthian, which, as in the Temple of Jupiter Stator, in the Campo Vaccino, at Rome,

has an elegance wholly its own. The mouldings of the Romans are less beautiful, the columns more attenuated. One very observable difference, easily remembered, between Greek Doric and Roman Doric is this,—that in the latter *the triglyph is placed over the centre of the column*, while in the Grecian examples, as you will see in Fig. 16, a triglyph is placed *at each end of the entablature*, and others at regular intervals in the space between. The Grecian Doric has no base, nor had some of the best ancient examples of Roman Doric; but it was so generally adopted in that, nevertheless, that it is considered as belonging to the Italian version of the style.

Of the Corinthian capital, with its two rows of acanthus-leaves, surmounted at each corner by the stems, forming small twirls, you will find many examples everywhere. In London, I may mention the portico of the National Gallery and that of the Royal Exchange.



Fig. 22.

The Composite order consists of a mixture of the Corinthian and the Ionic, as you may see by Fig. 22. In the place of the smaller twirls of the plant in the Corinthian, an Ionic capital is set up on the acanthus leaves. The frieze is ornamented, and the whole order made richer.

It has been well said that what Roman architecture lost in simplicity it gained in magnificence: the mould-

ings were sculptured, the friezes adorned with scrolls.

I may remark that the climate of Rome led to the use of roofs more steep than in Greece, and this produced pediments of steeper pitch. The Romans, tasteless as they were in some respects, did not attempt, as men of modern times have done, to retain forms irrespective of the circumstances and wants which gave them birth.

Another peculiarity which you must have observed in the buildings of ancient Rome is the use of a *pedestal* beneath columns, — so called, probably, from *pes*, a foot, and the Greek for column, *stylos*. This I must always regard as a sacrifice of dignity and grandeur to expediency. One advantage that the pedestal gives, you will observe, is, that columns of smaller diameter, less obstructive, may be employed; and for internal arrangements it offers other conveniences. *A propos* of the derivation: on one occasion Madame de Staël, who was not remarkable for pretty feet, personated a statue, with the face concealed, and an ill-natured joker, when asked if he could guess who it was, glanced at the block on which she stood, and said, “Oui, oui; je vois le *pied-de-Staël*.”

I will not speak of the use made of single columns by the Romans to commemorate individuals, further than to say that those which present the peculiarity of having three ships’ beaks or prows protruding

from each side are called, from that circumstance, "rostrated columns" (*rostra* signifying beaks), and referred to naval actions. You probably examined the well-known example at Rome, formerly in the Forum, and now preserved in the museum of the Capitol. You, perhaps, scarcely see any connection between the heads of ships and the auctioneer's *rostrum* of to-day; but the fact is, the elevated stage in the Forum, whence the people were addressed (the *rostrum*), got the name for it through being adorned with the beaks of ships taken in the great Latin war. It is interesting, I think, to trace derivations, and to find connections in things now apparently remote.

I must not attempt to describe all the works of the Romans; this would be aside my purpose. Where are the majority of them? Of the circuses, the aqueducts, the amphitheatres, the baths, the villas which they raised, how few remain! As Pope writes to Addison,—

"Some felt the silent stroke of mould'ring age,  
Some hostile fury, some religious rage,  
Barbarian blindness, Christian zeal conspire,  
And Papal piety, and Gothic fire."

A word about their homes. The ordinary domestic architecture of the ancient Romans has scarcely the same claim on our attention as that exhibited in their public buildings, although, during the later times of the Republic, residences of enormous extent and cost were erected. The buried cities of POMPEII

and HERCULANEUM afford us examples of street architecture exactly as they were left by their occupiers in the year 79, when one, namely Herculaneum, was overwhelmed by the lava from Vesuvius, and the other by showers of cinders and stones, which, although they broke down or burnt the roofs and upper stories, embalmed, so to speak, the whole city (a fly in amber), as if purposely to preserve it for the study of modern nations. The existence of Pompeii, beneath fields of waving corn and plantations of the vine, was unthought of till the end of the seventeenth century, and it was not until the middle of the eighteenth that the excavations were begun. About a quarter of the city has now been investigated, comprising (besides numerous specimens of the arrangement of Roman houses) temples, two theatres, basilicæ, baths, and a forum. When you visited this now silent remnant of the past, did you notice the ruts which were formed in the narrow roads by the equipages of luxury, or the vehicles of commerce; the builders' materials as they were left by the workmen to go to their repast; the burlesque scrawlings on a wall made nearly 1,800 years ago, by idle soldiers? Most of the shops, you must have observed, are very small and inconvenient, without chimneys and windows. The staircases, where they existed, were confined and rude. The walls of the houses, however, were adorned with paintings elegantly executed; and all the utensils which have been

discovered display taste superior to that which is exhibited in the dwellings themselves.

The principal feature in the houses of the better classes was the *Atrium*, a large rectangular apartment, roofed over, with the exception of an opening in the ceiling, towards which the roof sloped so as to throw the rain-water into a cistern in the floor, called *impluvium*. The Atrium was often adorned with columns, statues, and other works of art, and it served as a reception-room. In early times it was the sitting-room, and even the kitchen. Around it and beyond it were the various apartments, including often a picture-gallery. The entrance-hall, which connected the Atrium with the street, was paved with mosaics, and there were often artificial gardens on the tops of the houses. The rooms were sometimes heated by hot air, conveyed through pipes from a furnace, but oftener by portable braziers.

Architecture in Rome, after it had attained its perfection in the Augustan age, gradually declined. Simplicity was lost sight of, luxuriance became wildness, and wise liberality degenerated into unrestrained and ineffective extravagance. At the commencement of the fourth century of the Christian era, Rome, weakened by internal disunion, and attacked on all sides by barbaric tribes, tottered. The last blow to her prosperity was given when Constantine removed the seat of government to Byzantium, afterwards called from him Constantinople.




At this point terminates the history of classic architecture, and we enter upon that of a perfectly distinct style, which may be called CHRISTIAN architecture; growing out of that which preceded it, and ultimately developing itself, after a variety of gradual improvements and changes, in the cathedrals of Cologne, Strasburg, Salisbury, York, and Lincoln.

“ Children that came to see these saints in stone,  
As day by day out of the blocks they rose,  
Grew old and died, and still the work went on,  
And on, and on, and is not yet completed.  
The generation that succeeds our own  
Perhaps may finish it. The architect  
Built his great heart into these sculptured stones,  
And with him toiled his children, and their lives  
Were builded with his own into the walls,  
As offerings unto God.”

And so, having reached a convenient stopping-place, farewell for the present, and prepare for a journey over an entirely fresh road when we next meet.



## LETTER X.

 ENDED my last letter at the commencement of the fourth century, when the Emperor Constantine, who had embraced the Christian faith, removed the seat of empire from Rome to Byzantium. Under his rule the followers of the new religion emerged from the caves and crypts to which they had been driven by severe laws, and sought fitting temples wherein to worship God. There were in Rome, as I said, halls built for the administration of justice and as places of assembly for the merchants during winter, called *basilicæ*, and these offered the most convenience for the celebration of their religious rites. In one of the side divisions, or aisles, the male applicants for justice waited, in another the females. At the end next the tribune, and terminating the aisles, there was in some of them a division in a transverse direction for advocates, which simply wanted elongating to make the whole present the form of a cross. The Christian basilica afterwards built in Rome was a repetition of its Pagan predecessor. Constantine was anxious to render his new city equal to Rome, and made extra-

ordinary efforts to effect this. Not merely did he take all the best artificers that were left in the ancient capital, but he carried off marbles, bronzes, and columns, wherewith to construct new edifices. A description of the city, composed about a hundred years after its foundation, enumerates a school of learning, a circus, two theatres, eight public and one hundred and fifty-three private baths, fifty-two porticoes, five granaries, eight aqueducts, four halls, fourteen churches, fourteen palaces, and above 4,388 houses distinguished by their size or beauty. As the number and skill of his architects were unequal to the greatness of Constantine's designs, the magistrates of the various provinces were directed to appoint professors, and to induce a number of youths who had received a liberal education to engage in the study of architecture.

Constantinople became the resort of men of skill from all countries. Artists of every kind were invited from various parts, especially from Greece. Constantine raised an enormous number of buildings; but they were built so hastily and with so little care for stability, that in a very short time they required re-erection. Justinian, who ascended the throne of the East in 527, renewed such of his buildings as were left, and with increased splendour. Sta. Sophia, first built by Constantine, and destroyed by fire, was rebuilt by Justinian so magnificently, that he was able to exclaim when he had completed

it (thirty-sixth year of his reign), "I have vanquished thee, O Solomon!" Gibbon thinks that the cost of it must have been more than a million sterling.

Anthemius of Thrales and Isidorus of Miletus were the architects of Sta. Sophia. Justinian employed more than 500 architects to repair buildings and erect new ones. Sta. Sophia, as erected by Justinian, was the great type of the second period of Byzantine architecture, and on this was founded all the subsequent architecture of the Eastern world.

Byzantine art necessarily influenced many structures erected in Italy, too. The octagon church of St. Vital, in Ravenna, is an example of early Byzantine art, and St. Mark's at Venice exhibits a strong Byzantine influence.

Some of the features of BYZANTINE architecture (induced by the use of columns and materials ready to their hands, desire to avoid the appearance of a heathen temple, and increased skill in the construction of vaults) were semicircular arcades one over the other; semicircular openings, containing within them two or more smaller arches; and the use of cupolas, the main offspring, indeed, of the style. The body of the churches was covered in many cases by a dome carried on four piers or pillars placed in the centre of the area, so as to form a cross of equal arms, since called the Greek cross. In the Latin cross (the plan of most of our

own cathedrals), the transept or transverse arms are shorter than the longitudinal arms, the western arm longer than the eastern. The large flat surfaces which the walls presented led to the use of mosaics and painted and gilded decorations, in the production of which the Greeks of the lower empire so excelled, that some mosaic work was universally termed *opus Græcum*. They maintained their superiority in this respect for several centuries. In the art of fresco-painting and glass-staining they attained considerable skill. Many of their buildings thus decorated, the walls coated with marbles and the cupolas plated with gold, must have presented a dazzling appearance.

Eusebius, in his Life of Constantine, describes many of the buildings erected by the latter, and shows that they were magnificently adorned. Of the Church of the Apostles, for example, he says (Book III.), that when he had carried the whole of this temple to an immense height, he rendered it splendid with various kinds of stone, encrusting it from the base even to the roof with marble. The roof was delicately ornamented and gilt, and the whole building, as a protection against the weather, was covered with brass, which, again, being overlaid with gold, was so resplendent, that it dazzled the eyes of spectators afar off by the reflection of the sun's rays.

To Byzantium, as I have said, we owe the cupola,

and, as Hope remarks, so much does this feature prevail in the old churches, both in Italy and in Germany, that the Latin word *domus*, or house, applied to that of worship *par excellence*, and retained alike in the Italian appellation of *duomo*, and the German one of *dom*, given to the cathedral of each city, has, in French and English, been transferred and restricted to, and become synonymous with, that peculiar part thereof more properly called *cupola*.

Mohammedan and Moorish architecture grew out of that of Byzantium; so also did the architecture of Russia: its influence, indeed, as you will find, was felt everywhere. For the second time, then, as you see, the Greeks obtained dominion over architecture; and by them again were the first lessons in it given to the world.

I am afraid you will think all this very prosy; but if you will take the trouble to master the particulars of this period, which forms the turning-point between ancient and modern history, you will find it has a value.

To return for a short time to the ancient capital. Long before the reign of Justinian—namely, in the fourth century—Rome was besieged several times, and ravaged by the Goths, and numberless fine specimens of ancient art were destroyed. When these energetic people, however, obtained possession of Italy, their chiefs showed considerable anxiety to

protect rather than injure, and sought by such means as were in their power to advance the arts.

Theodoric, king of the Ostrogoths, who ascended the throne of the Western empire in 493, had been educated in Constantinople, and was impressed with the importance of architecture. He called to Rome Greek architects, and, with his minister Cassiodorus, insisted on the preservation of ancient buildings, and aided in the erection of new. At his death, however, which happened after a prosperous reign of thirty-three years, darkness came over Rome, and the arts remained for many years extinct. It must not be supposed that the architecture we call Gothic was invented by these Goths. They seem simply to have imitated, at first unskilfully, what was before them. Though the manner of building then in use was actually the mode out of which grew Pointed Architecture, this owed nothing to the Goths. The term "Gothic" was applied to Pointed Architecture in much later times by Sir Henry Wotton, and then by Evelyn, simply as an epithet of opprobrium, to distinguish it from the works of the classic period.

In the year 553 Rome was reunited to the Eastern empire. Soon afterwards, Italy was overrun by the Lombards, a rude people, who, however, soon attained a considerable degree of civilization, and influenced greatly both commerce and art.

The Lombards had no architecture of their own, but they employed the artists of Constantinople, and

their buildings were after the Roman manner (*more Romano*)—Romanesque, as it is termed. The Roman basilicæ, and the churches of Byzantium, both assisted to produce the style; and the churches of the Rhine are its noblest results. Semicircular arches, columns of any height according to the necessity (without reference to the diameter, as in classic times), and vaulted ceilings, are amongst the characteristics of the style. They covered the façades of some of their buildings with a number of small arcades, rising one over the other, and enriched them with a profusion of sculptured ornament. The windows were mostly small round-headed openings, and their doorways were richly adorned with shafts at the sides, and sculpture in the semicircular arches over the square-headed doorway. They adopted the long nave and apses of the Basilica, and the dome of the Byzantines; and we have to thank them for one very important new feature, and that is, the development of the *bell-tower* or *steeple*, notwithstanding that towers probably first arose in Constantinople.

This style endured long in Italy, from the invasion of the Lombards to the thirteenth century, and was variously modified. The cathedral at Pisa, which you remember very well, was commenced in 1063 or 1064; it was finished in 1113, and became the type for many other churches. The west front presents tiers of small arcades, one above the other.



It is covered with carvings and mosaics, and has bands of blue marble on the face of the wall. You must not attribute the whole of the church, though, as you now see it, to the period mentioned, because it was repaired after a fire in 1596.

The famous leaning tower at Pisa, too, forming one of the singularly interesting group of buildings there, is a later specimen of the same style.

With reference to the progress of architecture on this side of the Alps, let me say here, that in the eighth century Charlemagne (and never let us forget this means Charles the Great), bent on restoring civilization, drew from Byzantium, Rome, and Lombardy, artists of all descriptions to decorate Germany, as indeed had been previously done on a more limited scale in England and France; so that all over Europe this round-arched style prevailed, until it gave place universally to the Pointed style, of which we have in our own country such noble specimens.

Cologne, the "Rome of the North," one of the most interesting cities in Europe, notwithstanding its bad smells, and that it is—

—— "A town of monks and bones,  
And pavements fanged with murderous stones,"

contains many fine specimens of the Lombard style; some of them showing very strongly the influence of Byzantine art. I dare say you remember the Church

of the Apostles there, with its absides, steeples, cupola, and galleries of small arches. St. Gereon, too, one of the only two good things that Coleridge found in this city—

“ Mr. Mum's Rudesheimer and the church of St. Gereon,  
Are the two things alone, that deserve to be known,  
In the body and soul stinking town of Cologne ;”

St. Martin's, St. Cunibert's, and several others, might be mentioned. The oldest church there,—“ Santa Maria of the Capitol,” is even more Byzantine than the others.

O pleasant Rhine! Green and swiftly-flowing river! with thy castle-crested crags, pleasant villages, picturesque old towns, and world-famous memories, how full of beauty are thy banks! how charming the recollections which I have of thee!

Do you happen to know Poitiers and Angoulême, in France, on the road to Bordeaux? Notre Dame in the first, and the Cathedral in the second of these ancient towns, occur to me as interesting examples of this round-arched style,—Lombardic, if you like, but still impressed with the Byzantine stamp. The mention of these places recalls recollections of many bright days and pleasant rambles, with knapsack on back and note-book in hand, at a time when travelling abroad was less easy and convenient than it is now (though not *very* long ago either), but perhaps fuller of incident and more varied in character.

I have mentioned Charlemagne and the eighth

century, and this is a satisfactory starting-point for modern history. Architecture spreading out from the parent plant, took root in the various countries on this side of the Alps. In tracing its further progress I will, for a time at all events, confine myself to one offshoot, and that will be the branch that grew up in "Merry England."

The magnificence of the Romans, of which something has been said, was not confined to Rome. Amphitheatres, circuses, and villas were built in all the Italian states, and ultimately all over the world. Wherever the Romans obtained possession, there they at once erected buildings, and led the inhabitants to practise the arts of peace. They were teachers as well as conquerors.

The Romans had possession of Britain about 400 years, and during that time erected here theatres, baths, aqueducts, halls, and temples, which they decorated with statues and other works of art. They also instructed the inhabitants, so that until the middle of the fourth century architecture flourished greatly, and Britain became so famous for the excellence of her artificers that they were sent for to go into other countries. For example, when Constantius, the father of Constantine, rebuilt the city of Autun, in Gaul, he was chiefly furnished with workmen from Britain.

Numerous remains of Roman work are still to be found in England,—baths, tombs, roads, and city-

walls,—which attest the extent of their labours. The number of tessellated pavements, of great beauty, which have been dug up from time to time, is quite extraordinary, and fresh discoveries are made every day. Bath is said to have had its temple to Minerva; and London its temple to Diana, where St. Paul's Cathedral now stands. At Lincoln there is a fine Roman Gateway; and so there was at Chester, until a short time ago, when it was destroyed by the Corporation,—to their shame be it said. In Roman walling of stone you will often find occasional layers, at regular distances, of Roman bricks. These bricks, or rather tiles, are larger and thinner than ours. Their presence, however, is not always a proof of Roman work, for the Saxons and Normans occasionally re-used them in their structures. When the mortar contains small pieces of pounded brick, some antiquaries maintain that the work is undeniably Roman; but there are early records of materials used in the mediæval times which tend to lessen one's faith even in this test: all the concurrent circumstances must be considered, to arrive at a correct judgment. Richborough Castle (*Rutupium*), near Sandwich, in Kent, is a fine relic of the Roman occupation of this country, and, standing as it does, far away from any modern construction, deserted and silent, the associations which it recalls are not interfered with. You may people it again with the soldiers of the 2nd Legion, and watch

them march through the *Decuman* gate, *ten* abreast (whence its name) :—

“ I listen, half in thought, to hear  
The Roman trumpet blow—  
I search for glint of helm and spear  
Amidst the forest bough.”

At Leicester, very interesting foundations of a Roman building have been recently opened : indeed, all over the country vestiges of their structures exist.



Fig. 23.

In London many have been found, but few have been preserved *in situ*. The *Hypocaust* in Thames Street, discovered when preparing for the erection of the new Coal Exchange, and carefully preserved beneath that building, is a most interesting exception. In Trinity Square, near the Tower of London, there is a portion of the Old London Wall, the lower part of which is evidently of Roman workmanship, and

shows the bonding-courses of tiles alluded to. Here you have a drawing of a portion of it (fig. 23). This wall would have been destroyed ruthlessly a few years ago, but for the exertions of some who feel the importance of preserving those few relics of the past which time, ignorance, and the course of improvement have left. Monuments of this description become historical evidences, nationally important, and are found to be of the greatest service when tracing those changes in our state and manners that time is constantly effecting. As I have elsewhere said, they are awakeners of sentiment—silent teachers—and have never been destroyed without much after-regret and condemnation.

" Past and future are the wings,  
On whose support, harmoniously conjoined,  
Moves the great spirit of human knowledge."

The importance of the study of antiquity is now very universally admitted. It was at one time the custom to reward the labours of the antiquary with ridicule and contempt; to consider the investigation of a ruined building, the preservation of a piece of pottery, or the noting down of the manners and customs of past ages, as the mere idlings of weak minds; and that he who so employed himself was not merely unworthy of praise, but deserving of censure for misapplying time. The value of the works of this class of men is now, however, better understood, and therefore more duly appreciated.

Through the exertions of these "musty" antiquaries, the civilized world is able to look back upon itself, and contemplate its state, so far as regards the arts which flourished, the sciences which were understood, and the consequent position of the people, at various periods of its age; and that, too, not merely in the accounts of contemporary and succeeding writers, but in the very results of these arts so practised,—in the coins used, the dresses worn, the furniture employed in their houses, and the buildings raised for ecclesiastical, for warlike, or for domestic purposes.

The architecture of a people offers important evidence, in the absence of written records, towards the elucidation of their history; perhaps I may say the most important; for it speaks plainly of the state of society at each particular period, and hints at the degree of knowledge possessed by individuals, or by the people at large. As the comparative anatomist can from one bone determine the size, the shape, and the habits of an animal which he has neither seen nor heard of, so we may almost discover, from the ruined buildings of a people, their prevailing habits, their religion, their government, and the state of civilization to which they had arrived.

These relics, then, should never carelessly be suffered to decay, still less be wilfully destroyed. Too much devastation has been committed already; and it is to be hoped that every fresh proposal to

remove ancient remains will be examined most seriously before it be acceded to.

Immediately after the departure of the Romans, perhaps before, architecture and the other arts declined in Britain, and by the time that the SAXONS arrived, in the year 446, were quite extinguished. A hundred years after this, the latter had obtained dominion over nearly the whole of Britain, and shortly afterwards began, to the extent of their power, to imitate the Romans in their policy and arts: they came, I may remind you, from the north-west corner of Germany, contiguous to Denmark. When the Anglo-Saxons were converted to Christianity, at the commencement of the seventh century, structures wherein to perform divine service became necessary. The missionaries from Rome brought with them workmen: others were sent for, probably some of them Greeks; and numerous buildings, which excited admiration at the time, were erected in imitation of those in Rome and Byzantium. It was the habit, not many years ago, to term all the most ancient buildings, wherein appear short columns supporting semicircular arches, adorned with zigzag mouldings and rude sculptures, Saxon; but it is now generally maintained that there are very few buildings remaining in England of that date, and that those so pointed to belong to the Norman period. Doors, windows, and towers are to be found, but there are few whole buildings which can with cer-



tainty be termed Saxon. In truth, however, there may really be more than some architectural antiquaries are disposed to admit. Anglo-Saxon architecture was, in its broad character, that round-arched style which I have spoken of as Romanesque and Lombardic, and so was the Norman, which followed. To explain the differences they presented would require more minute analysis than I can expect you to follow. I may mention, however, some obvious features belonging especially to Saxon architecture, the occurrence of which would enable you to say that the building in which any one of them appeared belonged to a period before the Norman conquest, though their absence alone would not enable you to pronounce to the contrary. Amongst them are angular-headed openings, or straight-sided arches, as they are sometimes called, which are also found in the earlier Romanesque works of Germany and France. You will remember, too, that I described them as occurring in the works of the early nations.

Fig. 24 is a sketch of one of these arches to a doorway in the tower of Trinity Church, Colchester, which is of the Saxon period. The angles of buildings ascribed to this era are often formed of hewn stones placed alternately flat and on end, which have been called "longs and shorts:" the walls occasionally show flat strips of stone running up the face of them, and projecting slightly from the surface, ap-

pearing like the uprights in a timber construction, where the spaces between are plastered. Another

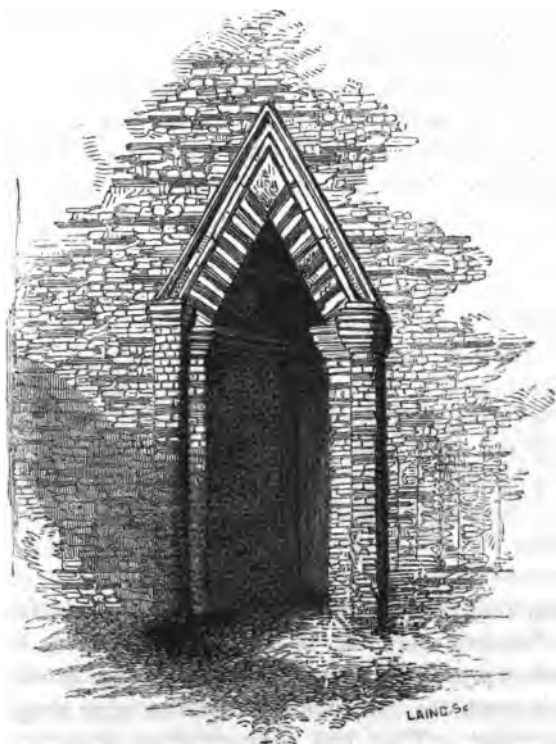


Fig. 24.—SAXON DOORWAY IN THE TOWER OF HOLY TRINITY CHURCH, COLCHESTER.

peculiarity is the occasional use of a rude baluster (a short swelling shaft divided by a band in the middle), to form a window into two lights, as in the tower of St. Benet's, Cambridge, and the church of Earl's Barton, Northamptonshire.

Of the domestic architecture of the Anglo-Saxons I need say nothing; but I will show you how they represented in their MSS. the residence of a Saxon nobleman. Their houses were for the most part



Fig. 25.—SAXON HOUSE.

rude, and their requirements simple. The chief and his "hearth-men," or "hearth-companions," as they were expressively termed, sat by the fire at which their meat was cooked, and shared the same sleeping apartment. They had able artisans, nevertheless, good workers in iron and the other metals, and were altogether much more advanced as a people when they were overcome than is usually considered.

Their descendants have been manfully fighting their way upwards in their own country ever since, and have fought a fight for the world at the same time.

Some of the extraordinary Round Towers in Ireland, and the remains of churches near them, are doubtless of this period; as, for example, at Glendalough, the "valley of two lakes," where some of the remains are quite Pelasgic in their construction. At Monasterboice, not far from Drogheda, there is a singularly interesting collection of monuments; namely, a Round Tower, the remains of a chapel belonging to the period of which we are speaking, other remains of one of the thirteenth century, and three sculptured crosses full of surprising interest. The doorway of the tower is wider at the bottom than the top. The window immediately above the door has the angular head mentioned elsewhere. The largest of the crosses is about twenty feet high, and is covered with sculptured figures, loops, and snakes. The carving on the second cross is better executed and in a more perfect state than that of the largest: it is one of the most striking monuments of its class existing, and includes groups of boldly-sculptured figures, representing the Day of Judgment, the Temptation, and other scriptural events. The Irish Annals have been quoted to show that these crosses were executed at the commencement of the tenth century, and the monuments themselves seem to

justify the inference. None should miss seeing Monasterboice. The three crosses, two chapels, overgrown with high grass and trees, and the ancient tower, moss-covered, waiting to fall, form a scene of surpassing interest and an enduring recollection.


Near these ruins is the chambered mound of *New-grange*, in the county of Meath, of which I spoke, because of its resemblance to the *Treasures* of ancient Greece, and other structures of the Pelasgic period. The mound in which the apartment is formed is of large size, and had around the base of it a circle of upright stones, some of which, 7 or 8 feet high and 4 or 5 feet square, still remain. The chamber is approached by a gallery about 50 feet long, the outer half of which is about 4 feet high, with sloping sides of upright stones, covered with flat stones. In one part of the gallery the stones have been squeezed together at the top, so that it is necessary to move upon the hands and knees to obtain access. The plan of the chamber is made cruciform by three recesses, one in front of the entrance-gallery, and the others east and west. The chamber is domed over by large stones placed flat one upon the other, each slightly overhanging, and gradually approaching the centre, where a single flat stone covers in and completes the whole, at the height of about twenty feet from the floor. In each of the three recesses is a large flat stone, slightly hol-

lowed on the upper face, so as to form a sort of basin. This singular construction is made further extraordinary by the circumstance, that on the face of many of the stones are carved volutes, circles, and zigzags.

But I must conclude, or I shall weary you.



## LETTER XI.

HE Saxon reigned in England when we last talked together: ALFRED, the great and good, encouraged learning, and sought to foster the arts. Let us look at a coming change.

In the eighth and ninth centuries the coasts of France, Germany, and Britain were ravaged by predatory bands of pirates from the north, known generally as the *Northmen*, or Normans. So dreaded were these barbarians, that a prayer for protection from them was added to the liturgy,—“From the fury of the Northmen, good Lord deliver us!” The kings of France bought peace by ceding to them the fertile province of Neustria, afterwards called *Normandy*. In 1066 these same barbarians (then considerably advanced in civilization), with one WILLIAM at their head, invaded and, with the concurrence of part of the people, obtained possession of England. No sooner were they fully established here, than the Norman clergy proceeded to rebuild, in a more magnificent manner, the cathedrals, churches, and monasteries with which the

land was adorned. The accounts which have been handed down of the rage for building in the twelfth century, are almost past belief: dispensations were granted by the pope to those who assisted in the erection of particular edifices: money flowed in from all quarters; and the whole land, it has been said, became one large mason's yard. Besides religious edifices, the kingdom was covered with castles: in the reign of King Stephen alone, a period of nineteen years, it is asserted that no less than 1,100 strongholds were formed. The buildings erected within 150 years after the Conquest must always excite wonder.

The architecture we call NORMAN, and which is the English version of what is elsewhere called Romanesque, is massive, and, in the earlier examples, plain. The arches are semicircular, the windows small. The walls being very thick, buttresses were scarcely needed, and when used, projected but slightly. The chevron, or zigzag, is the most characteristic moulding of the style, such as you see indicated on the interlaced arches in fig. 26. The chapel in the White Tower is the best example in the metropolis; but this is at present inaccessible, being filled with records. When the new Record Office is completed, we may hope to be able to see this ancient structure. The interior of the church of St. Bartholomew the Great, in Smithfield, will afford you an interesting illustration of Norman



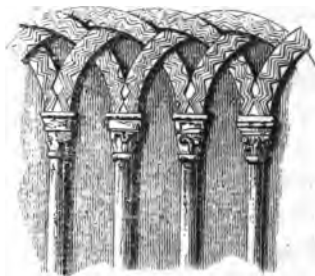


Fig. 26.

work; and if you look into the story of the edifice previously, you will find a visit to it full of pleasure. The nave of Gloucester Cathedral, the transept of Winchester Cathedral, Southwell Minster, Romsey Abbey Church, parts of Rochester Cathedral, and scores of other structures scattered over England, are of this period. When you next stop in Brighton, that pleasant piece of London by the side of the sea, go to Shoreham, and you will find the church there a very good specimen of the Norman style; in plan a cross, with square massive tower at the intersection of the nave and transept, semicircular arches, zig-zag mouldings, and flat buttresses. In many cases these grand old buildings, constructed of stone, solid, truthful, and durable, are the nucleus round which the village or the town has grown, and which in some cases alone keeps it together. Fig. 27 represents the entrance to the Chapter-House at Bristol, an interesting piece of Norman work of

rather a late period. This Chapter-House is one of the most perfect apartments of the Norman time remaining in this country. It is approached from a vestibule, or porch, of the same period, remarkable for its simplicity and beauty. The Chapter-House in early documents is sometimes called the *Capitulum*, and the *Domus Capitularis*. This vestibule before us may be considered an example of what Ducange calls the *Antecapitulum*.

The round towers of Suffolk and Norfolk, which are peculiar, and have been the subject of many disquisitions, are without doubt of the Norman period.

In the twelfth century a general change was made in architecture by the introduction of the Pointed Style, called GOTHIC. Greater lightness characterizes this: the massive cylindrical column was divided into numerous shafts, and continued up the whole height of the building till it lost itself in the branching tracery of the vaultings. The arches were made pointed. Walls were built thinner, and projecting buttresses were applied externally to receive the thrust of the roof. The tendency of all the lines became vertical, instead of horizontal. The round part of the Temple Church, London, dedicated in 1185, by Heraclius, patriarch of Jerusalem, shows a mixture of semicircular and pointed arches, a state of transition.

An earlier specimen of this transition period is the church of the hospital of St. Cross, at Winchester,

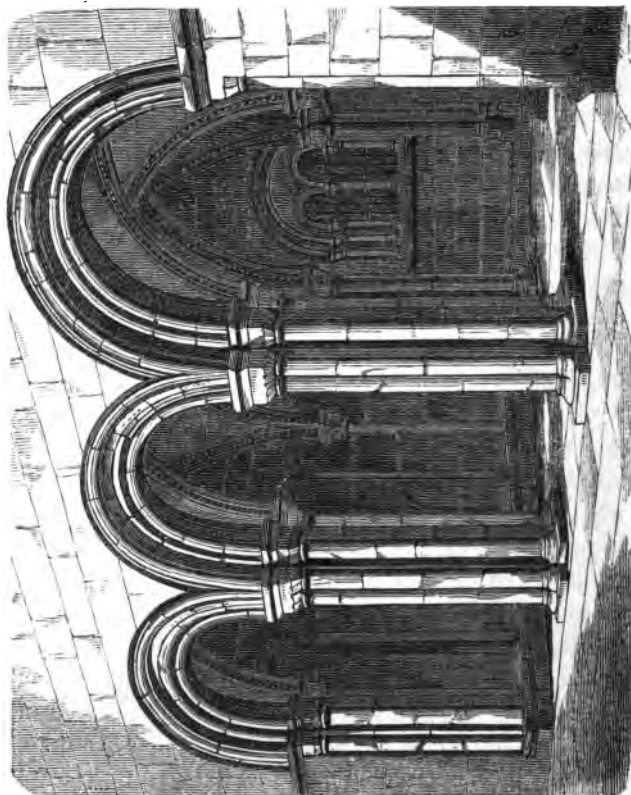


Fig. 27.—ENTRANCE TO CHAPTER-HOUSE, BRISTOL.

commenced by Henry de Blois, brother of King Stephen, about 1136. The hospital of St. Cross, the "almshouse of noble poverty," which stands about a mile from the city, retains more fully its ancient appearance and customs than any similar establishment in the kingdom. The brethren, with black gown and metal cross on the left breast, the dining-hall with the old "black jacks" for ale, and the other implements given by Cardinal Beaufort; the quiet cloister, the ancient church embowered by trees, and the pretty residences of the brethren around it, serve to take back the mind to a much earlier period in our history, and suggest that in a rude and violent age the monastery—which St. Cross, though never so used (being simply an hospital and a refuge), closely resembles—must have offered strong attractions to all studious or timid men, who were unwilling or unfitted to encounter in the world the more boisterous spirits of the time.

Originally, besides the resident brethren, one hundred miscellaneous poor were fed daily in what was called, in consequence, "Hundred Menne's Hall," but is now a brewhouse. At the present time all who apply at the gatehouse may receive a horn of beer and slice of bread,—that is, until two gallons, the day's allowance, have been expended; nor are the applicants for this few.

An American writer, who visited the hospital of St. Cross a short time ago, has pointed out to his

countrymen this adherence to a bequest during many centuries, as a wonderful instance of integrity and faith-keeping, honourable to England. It may be a question, nevertheless, whether the spirit of the bequest is followed out as it should be. You may remember friend H——'s eloquent denunciation of the sour beer and dry bread which he found there, and my own experience is to much the same effect. The church has acquired considerable notoriety from the circumstance that Dr. Milner, following a suggestion thrown out by the Rev. J. Bentham,\* has appealed to the interlaced semicircular arches in the choir, where pierced for light, as being probably the first open pointed arches in Europe. If you look back to fig. 26, you will understand what he meant. The precise origin of the pointed style of architecture is still as doubtful as it was before the appearance of any of the numerous dissertations to which

\* Bentham says, in his "History of Ely Cathedral Church, 1771," when speaking of the origin of pointed arches:—"Some have imagined they might possibly have taken their rise from those arcades we see in the Early Norman and Saxon buildings on walls, where the wide semicircular arches cross and intersect each other, and form thereby, at their intersection, exactly a narrow and sharp-pointed arch. In the wall south of the choir at St. Cross is a facing of such wide round interlaced arches by way of ornament to a flat vacant space: only so much of it as lies between the legs of the two neighbouring arches, where they cross each other, is pierced through the fabric, and forms a little range of sharp-pointed windows: it is of King Stephen's time: whether they were originally pierced, I cannot learn."

it has given rise. Nevertheless, the inquiry cannot be deemed useless: as, in the pursuit of the philosopher's stone and *elixir vite*, the enthusiastic student of alchemy discovered many new substances and enlarged the science of chemistry; so, in the pursuit of the origin of the pointed style of architecture, much valuable information has been gathered.

Whichever theory may be the most correct, it is certainly not that deduced from the intersecting arches at St. Cross. Apart from less obvious objections to any deduction founded on the present appearance of this arcade, the main arches in the choir, *below* it, are pointed, as, too, is the vaulting of the aisles; by which we must be led to believe either that considerable alteration was made in the choir at a later period, when the practice of the pointed style was more advanced, and which might have extended to the interlaced arches in question, or that the date of its original construction is somewhat more recent than that usually assigned to it. Moreover, other structures in England, the date of which is asserted to be even anterior to that of St. Cross, as, for example, Buildwas Abbey, display likewise an intermixture of pointed and circular arches. The circumstances, however, which occurred in many cases to delay ecclesiastical buildings for years after the recorded date of their foundation, and the difficulty of detecting alterations and reconstructions made at

a remote period, prevent us from arriving with any certainty at a satisfactory conclusion.

There have been many theories of the origin of the pointed style. Bishop Warburton maintained that it proceeded from the imitation of groves of trees; that they erected buildings—

“The arcades of an alleyed walk  
To emulate in stone;”

Sir James Hall said, from wicker-work; one from the section of the Ark—giving it a Hebrew origin; and another from the Pyramids! Sir Christopher Wren was of opinion that it came from the Saracens; and many think with him. Others show that the mode of vaulting produced it. Some give it to the English, some to the French, some to the Germans. The pointed *arch* is not the pointed *style*, although it is a very important and characteristic portion of it. Pointed arches are of very early date: the form is to be found in those very primitive structures I spoke of, where the covering is made by the gradual overlapping of stones, as in the Treasury of Atreus. Pointed arches are found in the buildings of the Saracens, in Sicily, for example, from the ninth to the eleventh century; and M. Hittorff, in his beautiful work on the buildings of that country, endeavours to find there the origin of the style. The Normans visited Sicily in 1061, and entirely conquered it in 1089. The various buildings erected by the Normans there between 1071 and 1185, were

copied from the Saracenic pointed-arched buildings. All these structures give evidence, in the richness of the mosaics and the paintings which cover the walls, of the employment of Greek (Byzantine) artists, who, having emigrated, formed then a part of the population of Sicily, and had preserved the superiority in art which their ancestors possessed in so high a degree.

The walls of many of the Norman buildings in England were covered with paintings, betraying the influence of this Byzantine school.

We have seen that colours were used by all the early nations in the decoration of their buildings. In the Byzantine churches the system was pursued to a great extent, and it afterwards obtained wherever the Greek Church prevailed.

The Saxon church of St. Andrew, at Hexham (founded 674), was profusely polychromatized. Prior Richard, who wrote about the end of the twelfth century, says, "The arch of the sanctuary was decorated with historical representations, imagery, and various figures in relief, carved in stone, and painted with a most agreeable variety of colours." St. Stephen's Chapel, Westminster, after restoration by Edward III., presented a striking example of the extent to which colours and gilding were employed in decoration at that period. At the time of the Reformation, all the coloured adornments of our churches were whitewashed over, or otherwise obli-



terated. The whitewash has served in many cases to preserve that which it seemed to destroy; every day brings to light on the walls of our village churches interesting examples of such decorations.

At a time when few persons, comparatively, could read, pictorial representations of the principal events recorded in the Scriptures were valuable as a means of instruction, and were, consequently, put up in every available position.

There is at this time a disposition to introduce paintings into churches, and certainly means of encouraging the higher branches of art are much needed. About seventy years ago, Sir Joshua Reynolds, West, Barry, Dance, Cipriani, and Angelica Kauffman offered to adorn the interior of St. Paul's Cathedral with paintings, with the view of convincing the public of the improvement in our sacred buildings which might be effected by this means, and so of obtaining an opening for the encouragement of British art. The archbishop of Canterbury and the bishop of London could not be induced to entertain the proposition, on the ground that it savoured of popery, and the idea was abandoned in consequence. A similar offer at this time would probably be better received. I am sure I need not urge upon you, that all are interested in advancing the fine arts. Apart from their great general power over mind and manners,—by the warrior and the statesman they are seen to be the means of perpetuating worthily their deeds

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and memory; by the author, the only expounder of his ideas with universal significance; and by the Christian, the most powerful illustrator and exponent of the truth. As affecting our commercial relations, too, the promotion of taste is nationally important. Improvement in this respect amongst our operatives would remove a great disadvantage under which we now labour, as compared with foreign manufacturers. By the power of art, that which is evanescent and fleeting is arrested and made permanent, to minister constantly to our delight and improvement: from her works we have obtained some of our most distinct impressions of the past, our best knowledge of things remote: moreover, as I have again and again urged in many quarters, admiration of what is beautiful is not far from admiration of what is good.

No opportunity should be lost of extending the elevated enjoyments which the arts present: and it is to be desired that influential public bodies will aid the efforts now being made in their favour, by expending some of their surplus revenues in portraying on their walls noble actions or elevated feelings, and setting up, in marble, memorials of their good and great men.

The larger number of the wall-paintings to which I referred have been destroyed; nor is this to be wondered at, when we remember the extent to which ancient buildings themselves have been ill-treated

and removed. A more preservative spirit has been induced, in late years, by the works of a few writers, and by the various archæological and antiquarian societies established throughout the country. As a member of one of these bodies sings,—

“ These clerks sturdy men were they,  
As ever wore gown and hood ;  
And they wandered about from day to day,  
In coif of black velvet and jacket of grey,  
And they visited every church by the way,  
Wherever they walk’d or rode ;  
And they measured each buttress and tower and pier,  
And deciphered black letters on every bier ;  
And they climbed the tall ladders to trace the old glass,  
And they fell on their knees as they rubbed the bright brass ;  
And they thought themselves wonderful wights, no doubt,  
To make such illegible writing out,  
And to tell all the people far more about  
Their own parish church, than the yeoman stout  
Who’d been the churchwarden (as who could doubt)  
For twenty long years and more ;  
Or the rector so fat, or the vicar so lean ;  
Or the curate, as yellow as vellum with spleen ;  
Or the clerk, or the sexton, or she who *should* clean,  
But does not, the church every Saturday e’en ;  
Or the sturdy archdeacon, or sturdier dean,—  
Cathedral or rural,—or bishop, I ween ;  
Or patron himself, with his visage so keen,—  
So vast and profound their lore !”

To Mr. Britton, for his efforts in this respect, at a time when most people seemed to think, with Evelyn, that Gothic buildings were “ dull, heavy, monk-

ish piles, without any just proportion, use, or beauty," the thanks of all are due. To him belongs the merit of having founded the present efficient school of architectural illustrators and engravers. This, however, is a digression.

Gothic architecture passed through several stages, which have been termed, in the broadest division of them,—

The Lancet, or Early English ;

The Decorated ; and

The Perpendicular.

Various other titles have been given to them, but I am disposed to retain the old ones, simply adopting one further division,—

The Geometrical, between the Early English and the Decorated,—instead of speaking, as was formerly done, of Early decorated and Late decorated.

We will look a little more closely at the matter hereafter, when we come to examine the characteristics of these styles ; but, in very broad terms, you may call

Norman, the architecture of the twelfth century ;

Early English, that of the thirteenth century ;

Decorated, that of the fourteenth century ; and

Perpendicular, that of the fifteenth century.


Thus, you see, when you have learned how to distinguish the styles—and I will try and tell you how to do this easily in my next—you will at once, on

falling upon one of our old cathedrals or churches, recognise the period of its erection, and so view it with much more knowledge and much more pleasure.

Believe me, my dear Sorillah, always sincerely yours.



## LETTER XII.

 AM almost disposed to hope that you reproach me for my brevity, as I must otherwise fear that you have not found our story so interesting or useful as I hoped you would; and I always prefer *hope* to *fear*; it carries you more buoyantly and pleasantly through the waters in which we are all struggling. If you have not found interest in this, look back into the past,—the “unrelenting past,”—seeing

“Far in her realm withdrawn,  
Old Empires sit in sullenness and gloom,  
And glorious ages gone,  
Lie deep within the shadow of her womb!”

it is my fault, and not the fault of the subject. From Egypt and her mummy, of which will you let me say,—

“Perchance that very hand, now pinion’d flat,  
Has hob-a-nobb’d with Pharaoh glass to glass,  
Or dropp’d a halfpenny in Homer’s hat,  
Or doff’d his own to let Queen Dido pass,  
Or held, by Solomon’s own invitation,  
A torch at the great temple’s dedication,”—

down to the present day, the story is continuously curious and curiously continuous. It is a look back,

too, which will not tend to weaken our confidence or lessen our strivings, but should rather awaken us to a fuller knowledge of our powers, and arouse our dormant energies; which should lead to greater doings, by showing what has already been done.

I gave you, in my last, the broad divisions of Gothic architecture, and promised to put before you the more obvious means of discriminating them. In the Early English or Lancet style—its first phase (*"architecture ogivale primitive,"* as Caumont calls it), the arches are acute, lancet-shaped, in fact, as you see them in this example of a triple window,



Fig. 28.—WINDOW, LANCET STYLE.

fig. 28, and the openings are long and narrow. At first the lights were used singly; but later in the style, two or more of these lancet openings were placed together under a connecting arch, and the solid masonry between the heads and beneath the connecting

arch being perforated, say in a circular form, on each side of the central light, gave rise to tracery and larger windows, such as we find in the succeeding style. The foliage seen in the capitals of the Early English style is free and crisp, entirely conventional, and the leaves are for the most part trefoils in form,

very bold and much undercut. The ornament most common and characteristic is what is absurdly



Fig. 29.

called the "dog-tooth ornament," of which fig. 29 is one of the varieties. You may find Early English

buildings *without* this ornament; but wherever you do find it, you may safely ascribe that part of the building in which it occurs to this style. The zig-zag, you will remember, is a characteristic ornament of the Anglo-Norman style, and this dog-tooth is a growth from the same seed. A series of continuous notches cut on the edge of a square reveal, or pier, gives the first form of the dog-tooth.



Fig. 30.—WINDOW, DECORATED PERIOD.

The choir of the Temple Church, London, A.D. 1240, or the choir of Lincoln, or the transepts of York Cathedral, or the Chapter-House at Lichfield, finished about 1250, will serve as examples of the style.

In the Decorated style, the windows afford the most striking characteristic. Fig. 30 is an example.

In the early instances the tracery is geometrical, presenting circles, quatrefoils,



&c.; and the buildings containing these have been classed, as I said in my last, into a separate division, called the Geometrical; but in the perfect Decorated, which may be considered the culminating point of Gothic architecture, the tracery flows in wavy lines.

Triangular canopies with crockets and finials, niches on the face of the buttresses, and an ornament known as the "ball-flower" (fig. 31), are dis-



Fig. 31.

tiguishing characteristics.

All the buildings in this style, although called Decorated, are not more richly adorned than those of the previous and succeeding period; but in this style pinnacles were floriated; saints, "sanctified in stone," took their places beneath sculptured canopies; running foliage, curiously cut, grew up into the hollows of mouldings, and all the crowning elegancies of Gothic architecture were achieved.

You must not imagine, as many did at one time, that the architects of the Middle Ages worked without rules or guiding principles. The more fully our ancient edifices are studied, the more clearly does it become apparent that nothing was introduced unnecessarily or deceptively, for mere appearance sake: that the excellence of effect, which is apparent, resulted from the use of sound principles, laid down not with a view of producing that effect, but with reference to stability, convenience, and fitness; good

taste and great skill being afterwards employed in adorning that which was necessary, and making the Useful a producer of the Beautiful. Plans were not made to accord with a fanciful elevation, entailing thereby loss of convenience and unnecessary outlay, but were arranged first, to suit the requirements of the time; and upon these naturally the elevation followed. All decoration grew out of the construction, and reason governed instead of caprice. This is now better understood than it was a few years ago, and will doubtless produce its fruit in due season.

The Lady Chapel of Ely Cathedral; St. Andrew's, Heckington; the choir of Wells, the nave of Exeter, may serve as examples of the Decorated style in England.

The most striking characteristic of the period



Fig. 32.—WINDOW, PERPENDICULAR PERIOD.

which followed the Decorated, namely, the Perpendicular, is the arrangement of the tracery in perpendicular lines, from which it had its name. Fig. 32, a window in this style, will explain this to you. You perceive the divisions, or mullions as they are called, run up straight from the sill to the head, instead of taking the flowing forms

belonging to the Decorated. In this style panelling is very extensively used, and you will find the same upright arrangement in this as in the windows. Amongst its other peculiarities is the occasional use of a horizontal division in the windows, called a transom, dividing them into several heights; and another is the introduction of a horizontal moulding over the arch of doorways, creating a spandrel on each side of the arch, which is usually filled with carved ornaments, shields, or foliage. The arches in this style are flatter than in the preceding; and you will see that the tendency to verticality, which is the leading principle of pure Gothic, was disappearing, and that the abasement of the art was at hand.

The front of Westminster Hall will serve as a specimen of the style: look at it when you next pass it. The body of the exquisite church of St. Mary Redcliffe, at Bristol (which I am now slowly restoring); the Divinity School, Oxford; and St. George's Chapel, Windsor, are well-known buildings also in this style.

I ought to tell you that the character of the mouldings, different in all the styles, the plan of the piers, columns, &c. afford means for determining the age of buildings to those who have studied them; but I do not ask you to look at anything more than broad features. And now as to the duration of the use of these styles.

Rickman dates the various varieties of mediæval architecture as follows:—

	A.D.	A.D.
Norman .....	1066 to 1189	
Early English, or Lancet .....	1189 to 1307	
Decorated .....	1307 to 1377	
(Reigns of Edward II. and III.)		
Perpendicular .....	1377 to 1546	

Of course these dates are intended only as approximations, as the use of one style did not stop immediately after the growth of another. Mr. Sharpe, who has made the most recent attempt to alter the titles and define the duration of the styles, gives the following table:—

	A.D.	A.D.	YEARS.
Norman .....	1066 to 1145	—	79
Transitional .....	1145 to 1190	—	45
Lancet period .....	1190 to 1245	—	55
Geometrical period .....	1245 to 1315	—	70
Curvilinear period .....	1315 to 1360	—	45
(Decorated.)			
Rectilinear period .....	1360 to 1550	—	190
(Perpendicular.)			

The differences you will see are very slight, with the exception of putting together buildings which were for some time considered as the completed developments of the Lancet style, and those heretofore called Early Decorated, as a distinct class, the necessity for which has long been felt.

It would be pleasant to talk over with you the

peculiarities of some of the wonderful buildings of the mediæval period still remaining to us ; to stumble with you upon the ruins of one of our abbeys,—Tintern, for example, in its delicious vale, cunningly placed, where,—

“ A mighty window, hollow in the centre,  
Shorn of its glass of thousand colourings,  
Through which the deepened glories once could enter,  
Streaming from off the sun like seraph's wings,  
Now yawns all desolate ; ”—

and to raise again all its parts from the evidences left, and show their purposes. Winchester Cathedral, itself a history of architecture ; Wells, with its wonderful west front and glorious display of sculpture ; Salisbury a perfect whole, the most uniform of all the cathedrals ; Lincoln, with an accumulation of beauties nowhere rivalled ; Lichfield, and its three spires ; Westminster, resting-place of kings and record of early arts,—would furnish exhaustless topics, but would make the tale too long. I will, however, in another letter, give you the plan of a complete cathedral and its subsidiary buildings, so that you may know the general arrangement which prevailed.

In France, the thirteenth and fourteenth centuries produced some noble buildings in the Pointed style,—Notre Dame, Paris ; the cathedrals of Rouen, Rheims, Amiens, Chartres, St. Ouen at Rouen, &c.

Amiens Cathedral affords a parallel with Salisbury.

Whittington, Gwilt, and others think it shows that the Pointed style was more advanced in France than in England in the thirteenth century ; but this seems doubtful. Germany affords some magnificent specimens of the skill of the Middle Ages, many of them doubtless known to you. If Cologne Cathedral were completed, it would be one of the most astounding edifices in the world. The works were carried on till the beginning of the sixteenth century, when they were entirely stopped. In 1814, one of the original drawings was discovered in a corn-loft at Darmstadt, and came into the possession of Dr. Möller, the architect of the duke of Darmstadt. Being drawn on parchment, it had been used as the bottom of a sort of tray, on which to dry beans. Another part was elsewhere discovered, and being sold to the king of Prussia, was presented by him to Cologne. United with the drawing discovered at Darmstadt, it represents the whole of the principal front, and from this the workmen are at this day proceeding to complete the building. I remember the enthusiasm with which Dr. Möller told me the incident, some years ago, when I had the gratification of examining the buildings in Darmstadt with that venerable and accomplished gentleman. In 1821, the then king of Prussia began the work of continuation at Cologne. In 1842, fresh arrangements were made, and from that time to this the works have been proceeded with, slowly but steadily. The crane

of the ancient builders has continued to surmount the grass-covered summit of the tower, and prophecies completion.

When studying the architectural works of the Middle Ages, two curious circumstances force themselves on the attention. One is the similarity apparent in the buildings of each particular period, although erected in various parts of Europe (the rapidity with which every alteration in style was made widely known); the other, the fact that many of these extraordinary buildings, which display the most lively imagination, sound judgment, and great mathematical skill, were erected at a time when the greatest ignorance prevailed, when kings were to be found unable to read, and men, if they knew a few physical truths, were regarded as magicians.

On inquiry, it seems tolerably clear that these were executed by bands of men bound together by certain laws in an association partly of a religious character, who were, to a certain extent, protected by the Church, and known as *Free Masons*. The early history of this extraordinary fraternity is obscured by fable. At the present time we know them simply as a body of individuals associated for social purposes, who meet at the Freemasons' Tavern and elsewhere, to discuss a dinner and dispense charity. Originally, however, their proceedings were very different. Some masonic writers seek to trace their existence from a remote time, and endeavour to

show a connection with the Eleusinian mysteries and the Dionysiac artificers, who possessed the privilege of erecting public structures in Asia Minor. Without entering here on this questionable ground, or even stopping to ascertain the earliest date whereat their presence in England can be proved, suffice it to say, they were the builders of many of our cathedrals and churches, and preserved within their lodges a large amount of scientific skill greatly disproportioned to the general attainments of the time. As I have elsewhere said, when a band departed on an undertaking, a charge provided that the most expert craftsman should be appointed master of the works, under whom, when they reached their destination, every tenth man was appointed warden over his nine fellows; a camp was erected and a lodge built in which to hold their meetings and regulate their prices. Here, also, the apprentices resorted at certain periods to hear discourses upon the sciences, and lectures on morality: for at this period, it is supposed, none could become a free and accepted mason without serving under a master for seven years; during which time he was gradually initiated into the mysteries, and was ultimately accepted as a brother.

There is not, in the whole history of architecture, a more curious point than this, although it is in many respects obscure. In studying the works of the Freemasons, they become additionally interest-



ing if we have a knowledge of the men; and the men, in like manner, are invested with greater importance when we reflect upon their wonderful productions.

Several years ago my attention was led to the fact that many of our ancient buildings exhibited, on the face of the walls, both inside and outside, marks of a peculiar character on the face of the stones, which were evidently the work of the original builders; and it occurred to me that if examined and compared they might serve to throw light upon these bands of operatives. I made a large collection of them in England, France, Belgium, and Germany, some of which were published in the "Archæologia." These are simply the marks made by the masons to identify their work; but it is curious to find them exactly the same in different countries, and descending from early times to the present day; for in parts of Germany and Scotland tables of marks are still preserved in the lodges, and one is given to the (practical) mason on taking up his freedom. He cuts it, however, on the bed of the stone now, instead of on the face. The marks are usually two or three inches

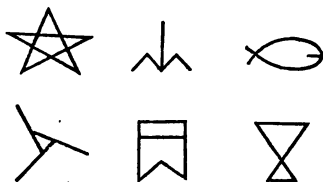



Fig. 33.

long ; and here you have a representation of a few of them.

Many of them have a religious character, symbolizing the Trinity, eternity, &c., and the fish-form is not uncommon.

The constant occurrence in ancient buildings of this fish-form, or *vesica piscis*, as it is called, has led to much discussion. The early Christians symbolized our Saviour by the form of a fish, perhaps because the initial letters of Christ's name and titles form the Greek word for fish : moreover, they called themselves *pisciculi*, considering that the Christian life commenced in the waters of Baptism. The fish itself was accordingly sculptured for decoration, but seems to have been superseded by the fish-shaped compartment formed by the intersection of two equal circles. In England it is to be seen over many doorways, inclosing the figure of Christ ; as at Malmsbury Abbey Church, Barfreston, and Rochester Cathedral. Windows are sometimes found of this shape. The seals of most religious bodies were of this form ; and some antiquaries have even attributed the origin of the Pointed style of architecture to the use of it ! At Poitiers and Angoulême, where I found many masons' marks, it occupies a very prominent position on the west front of the churches. All this, however, is more curious than useful, and need not be carried further now.

## LETTER XIII.

OU really believe, then, my dear Sorillah, that you have gained a general knowledge of some of the peculiarities which distinguish the various periods of mediæval architecture, and, —remembering broadly that the Norman, or round-arched style in our country, belongs more particularly to the *twelfth* century; the Early English, or Lancet, to the *thirteenth*; the Decorated to the *fourteenth*; and the Perpendicular to the *fifteenth*,—that on seeing one of our old cathedrals or churches you will be able to discriminate the period to which each of the parts belongs. You will find few cathedrals wholly of one age. Founded, perhaps, when the Lancet was the style of the day, the nave displays the approach of the succeeding style, and the tower, which fell, we will say, when first erected—and this did occasionally occur—was rebuilt in the completely developed Perpendicular style. The external cornice of the nave aisle is ornamented with the ball-flower, you may find, showing with other evidences that it is in the Decorated style; and yet some of the windows in the wall beneath have their mullions

running from top to bottom, and exhibit, perhaps, a horizontal division, or transom, which proves to you that they are of the Perpendicular period, and belong to the next century. But do not let this shake your faith in the teaching; for if you were to examine farther, you would find that the windows were the insertions of after-builders or repairers.

Suppose, now, that we walk into one of our Minsters together, simply that we may identify its various divisions and parts. Which shall it be? Here is a plan of *Salisbury Cathedral* (fig. 34), and that building will well answer the purpose. It consists, as you know, of a nave with aisles (the western arm of the cross that the whole forms); a choir (with its aisles) at the eastern end, and a lady chapel at the back of the choir, still farther east; transepts extending north and south (in this case double, but not usually so); a north porch to nave; cloisters adjacent; and a chapter-house. In the plan before you (and a plan, I need not remind you, shows the position of the walls, columns, &c., as they would appear if looked down upon without a roof), A is the nave, with its aisles, B, separated by columns and arches. These columns and arches, you will remember, carry a wall with windows in it, forming the inclosure of the upper part of the church, and called the *clearstory* (perhaps from *clair*, light, or from its being unobstructed); and the clearstory carries the roof. Between the tops of the arches in the nave, and the

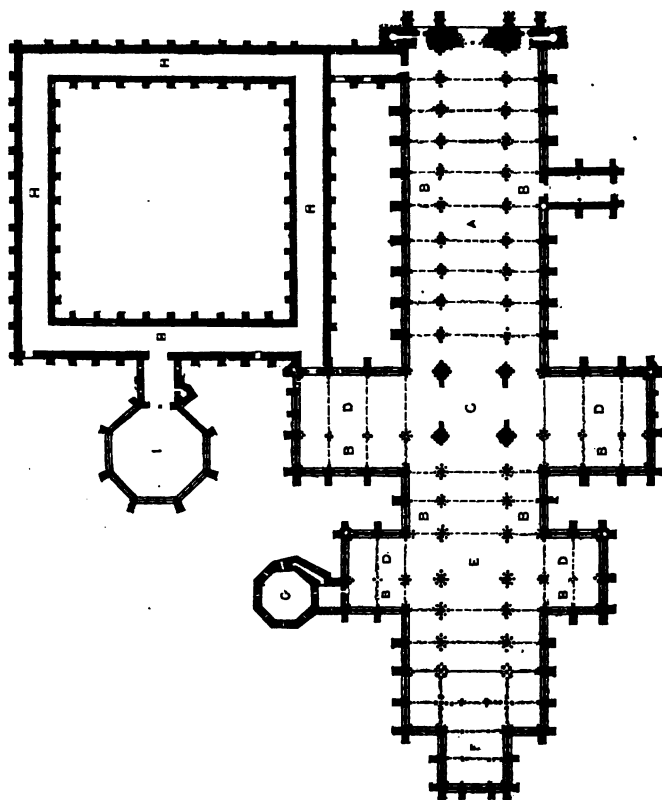


Fig. 34.—PLAN OF SALISBURY CATHEDRAL.

clearstory occurs what is called the *triforium*, or gallery. In the early churches this was of considerable size, as wide as the aisles below, in fact ; but in the later buildings it was much reduced, becoming a mere passage-way, and in many was not introduced at all. D D show the western and eastern transepts, with a single aisle, B, to each ; E is the choir ; and at C, the junction of the four arms of the cross, the central tower, with its beautiful spire, one of the marvels of mediæval art, rises. F is the lady-chapel ; G, the muniment-room or vestry ; H, the cloister, usually on the south side, as it is here ; and I is the chapter-house. The cloister was intended, as you know, for the exercise and recreation of the inmates of the collegiate or monastic establishment to which it was attached.

“ Monument of ancient taste,  
Now scorned, but worthy of a better fate.  
Our fathers knew the value of a screen  
From sultry suns ; and, in their shady walks  
And long-protracted bowers, enjoyed at noon  
The gloom and coolness of declining day.”

It contained stone benches along the wall in parts, and a stone lavatory or washing-place, such as you may see in those of Worcester, Gloucester, and other cathedrals. The area inclosed by the cloister was called the Cloister Garth, and in France *Preau*, a little meadow. The term Paradise was in places applied to this area : it is so still at Chichester.

The term, however, reduced to *parvise*, was not confined to this particular area, but was applied generally to open spaces for exercise adjoining churches.

In the cathedral round which we have been walking, or I should rather say running (if we walked we should find so many interesting things to attract us, we should be kept there all day), there is an ancient lavatory in the easternmost transept, and near it are a Piscina and an Aumbry. The piscina, I need scarcely tell you, is the shallow basin or sink usually found in a small recess on the south side of the altar-place in ancient churches, to carry away the water used by the priest, when "the church was Rome's," for washing the chalice or his hands. Sometimes these are double, and occasionally have a shelf above the sink for the vessels used in the services. An aumbry, or almary, is a closet, either formed in the wall near an altar, or constructed of wood, for the chalices, basins, and other matters pertaining to the church. Examples are numerous, but the doors have mostly disappeared.

Scattered about this cathedral, as in many others, are several Chantry Chapels, erected with the funds left by individuals for the chanting of masses in a chapel built for the purpose near where they were buried, and which became also their monuments.

Here, too, you may find monuments of many kinds, effigies of ecclesiastics, brasses, and cross-legged knights; this position showing that if they were not Templars they had joined a crusade to the

Holy Land, were about to do so, or had otherwise assisted in it. The more modern monuments there contrast miserably with these supplicatory memorials, which are full of propriety, humility, and beauty.

How exquisite are all the details of the structure ; how effective as a whole ! Observe the elegance of the proportions,—the thought in the carvings ; the variety produced by the plan ; the play of light and shade ; the effect of infinitude : “ frozen music ” is not an incorrect term for it. And yet for a long time men could gaze on this and other beautiful works of the Middle Ages, and regard them only as “ heavy monkish piles.” Our eyes are in our hearts. We see only as we feel.

I might dilate on what Milton calls—

— “ The high embowed roof,  
With antic pillars massy proof,”—

those roofs where, as Wordsworth says, “ Music dwells lingering—and wandering on, as loath to die,” and point out to you their progress from the simple “ barrel vault ” in the early buildings of the round-arched style, to the wonderfully elaborate vaultings produced when Gothic architecture was about to expire, such as those of Henry VII.’s Chapel at Westminster, where—

— “ From the arched roof,  
Pendent by subtle magic,”—

hang tons of stone most curiously fashioned.



It was long supposed, even by acute and able men, that caprice wholly regulated the design of Gothic structures; but it is now universally admitted that the designers must have worked by a settled scheme of proportions. The equilateral triangle appears to have regulated these to a great extent. In this very cathedral it is particularly demonstrable. Cæsar Cæsarionus pointed to this system three centuries ago; and several investigators, both English and foreign, have pursued the subject in our own times. Mr. W. P. Griffith has carried it forward considerably, and shows some very interesting results.

Apart from their æsthetic beauty, how full of story are all our old churches, exhibiting the thoughts and feelings of the time in which they were erected! They are awakeners of emotion, monuments of piety, storehouses of ancient art. It is scarcely possible to find one, however humble and unpretending, however disfigured by the fanatic or the "beautifier," that does not contain something to pay for the examination of it. Truly, "there is a sense of hearing that the vulgar know not."

The Fortresses and Castles of Great Britain afford of themselves an interesting and distinct object for study. There are numerous examples left scattered over the country, the constructions of various periods; from the earth fortresses ascribed to the aborigines,—such as the Herefordshire Beacon on the Malvern Hills, in Worcestershire, and the rem-

nants of Roman constructions, as Richborough Castle, in Kent, and Porchester Castle (infamously misused of late years),—down to the stately structures of the fifteenth and sixteenth centuries, wherein security was less studied than magnificence, and the fortress merged into the palace.

An Anglo-Norman castle may be described as consisting of banks and ditches, with a wall occupying the top of the former, and flanked by towers, inclosing a large area called the outer ballium or court: entrance-gate towers, with a bridge across the ditch, and guarded by a portcullis; an inner ballium, separated from the outer by a strong wall; and a keep or donjon within that, complete the arrangement. Rochester Castle will afford you an example, if you wish one. The keeps were ill-lighted and comfortless, security being the primary consideration. You will often find a well in the keep, to supply water at the last extremity, as you sometimes do, by the way, in some churches in Normandy and elsewhere, which were connected with fortresses. The number of castles built in England within a century after the Conquest was enormous.

As the times became settled, comfort was more attended to, and the rude keep, with a few subsidiary buildings, expanded into the magnificence of Kenilworth and Warwick Castles. The stronghold of the chieftain often became the nucleus of a town. His dependants gathered round the castle, gradually ob-

tained intelligence, wealth, power, privileges; and, increasing in importance as the power of their lords grew less, ultimately gained the mastery, and saw the fortress destroyed, or placed under municipal control for municipal purposes.

It is interesting to see the Robber-castle striking its flag to the Town-hall and the people-calling Belfry. If you want examples, recall those you saw on the banks of the Rhine. As to discriminating the date of these structures, you will find what I have said with reference to ecclesiastical buildings will apply mainly to castles also.

It is unnecessary for me to repeople one of our ancient castles for you, although it would be a pleasant task to peep into the "lady's bower," the tilt-yard, the buttery, or the gate-house; to see the rude style in which the better classes lived, the coarseness of their enjoyments, the fewness of their resources, as compared with those of even the masses of our own period. The garnered intellect of past ages has been brought to bear on their actual advancement and welfare, and will be more so: machinery is doing their drudgery; every clime yields its produce for their use and gratification; locomotion is easy; life (the power of seeing, knowing, doing) is doubled with many, and may be with all.

The days of chivalry afford amusing matter to read of: the institution itself did much towards softening men's manners and preparing the way for

a better state of society; but those were, nevertheless, miserable times, and we may congratulate ourselves on living later than our forefathers.

The other day it happened that I was in Carisbrooke Castle, in the Isle of Wight, where there is a fine gateway left; part of the, perhaps, Norman keep; the well; the *place d'armes* adjoining; and all the adjuncts of a large and important fortress. It is unnecessary, however, to trouble you on this. Its day is gone, its work is done,—

“The palace of the feudal victor  
Now serves for nought but for a picture.”

Where grim men of war assembled, peaceful parties picnic, and the only reason for keeping the gate locked now is, that none may come in without paying a proper fee to the custodians.

When the nobility built Residences instead of Castles (and it is interesting to trace the steps by which this was done), rivalry amongst them led to the erection of some noble structures, which still adorn the land, and show the taste as well as opulence of their owners; nor were the merchants and traders of the kingdom long behind-hand in the race, and a vast number of important buildings arose on all sides.

In the reign of King Henry VIII., and even previously, the Pointed style of architecture had declined in England: its simplicity and beauty had given way

before a redundancy of ornament heaped upon it, through a craving for novelty and loss of knowledge of the just principles on which it had been produced and advanced. When, therefore, through foreign artificers who were employed in England, the revival of classic literature, and the exertions of travellers, examples of Italian mouldings and ornaments were imported, these, being easily imitated, were eagerly adopted, and were used for some time indiscriminately with the forms of the last period of Gothic architecture. In 1566 we find at Caius College, Cambridge, small Roman Doric or Tuscan columns; and at the commencement of the seventeenth century we see the "five orders," as they are termed, piled one above another on the face of the Schools' Tower at Oxford, as represented in fig. 35. Nevertheless, previously to the time of Inigo Jones, there were no buildings designed entirely in accordance with the revived principles of Italian architecture. Of this revival, *renaissance*—re-birth—I will say a little in my next, which will bring us down to the present time, and terminate our outline.

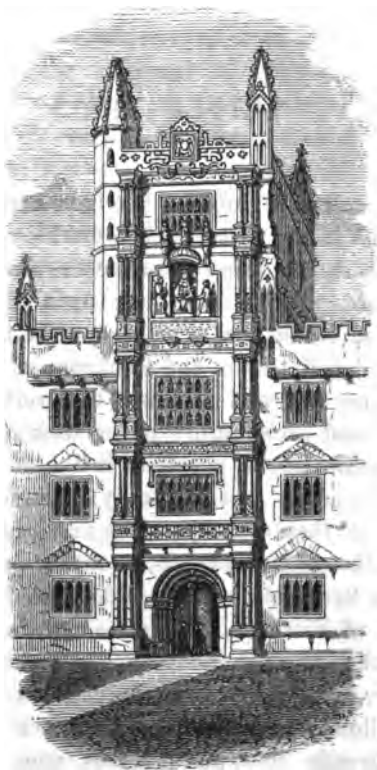


Fig. 35.—*Gateway of the Public Schools, Oxford.*

## LETTER XIV.

**T**HE end is beginning. We have arrived at that time in our history when Gothic art had died out, and a desire to revive the ancient knowledge, and to fall back upon the ways of Greece and Rome, led to a style of building which has been called that of the Renaissance. I alluded to this in my last, and promised to revert to it. In Italy, Pointed architecture never took such hold of the sympathies of the people as it did on this side of the Alps, and it was naturally, therefore, sooner given up in that country. The first who sought to return to the antique models, or rather pretended to do so, was Brunelleschi, who added the dome to the cathedral of Florence, his native city, in the beginning of the fifteenth century,—a wonderful work. Bramante, Alberti, Peruzzi, Palladio, Vignola, and others followed, forming the school of the *cinquecento*,—literally five hundred, as you know, but representing *one thousand five hundred* (the century of the “Revival”); *mille* being understood.

After the notion of being the restorer of architecture had entered Brunelleschi’s head, he knew no

repose, says Quatremère de Quincy; he forgot the necessities of life, the hours of repast and of sleep. He had no other desire than to lay down the plans and measure the buildings of antiquity, to search out the true character of the "Orders," to recover that system of reason, intelligence, and harmony, which should re-establish and perpetuate the authority of the ancient principles. He did not exactly do this; but Brunelleschi was, nevertheless, a great genius,—a man, as Cosmo de Medicis wrote of him, "*capable de retourner le globe*;"—and it would be agreeable to tell you something more about him, but it would lead us too far astray. After building, besides various churches, the Riccardi and Strozzi Palaces at Florence, and commencing the Pitti Palace, he died in 1444, and Strozzi wrote for his tomb,—

"Tal sopra sasso, sasso  
Di giro in giro eternamente io struzzi  
Che così passo passo  
Alto girando al ciel mi ricondussi."

Bramante (you remember his palace *De la Chancellerie*, in Rome) designed and commenced St. Peter's: he died 1514.

Michelangelo, painter, sculptor, and architect, built the wonderful cupola, and worked seventeen years in the completion of the cathedral without any emolument. This remarkable man died in 1564, when he was ninety years old, with no wife but his



art, no children but his works, and dictated his will to his nephew in these few words,—“ I leave my soul to God, my body to the earth, my estate to my kinsfolks.” He strove for fame, and gained it. The aspiration is general ; but how few attain their desire. As Sir Thomas Browne says,—“ The greatest part must be contented to be as though they had not been ; to be found in the register of God, not in the records of man.”

Of Palladio's works, saying nothing of those intermediate, you will remember many,—the Basilica at Vicenza, for example. He built churches, palaces, theatres, in all quarters ; had a world-wide reputation ; and gave his name to the sort of architecture which he used. He was unquestionably a great master,—the chief of the modern school,—but introduced much that is bad. He and those who preceded him appear to have overlooked the truth, simplicity, and real beauties of the purer antique works remaining for their study, and indulged in littleness, vagaries, and deceits. Mr. Hope, Mr. Hosking, and other modern writers, have forcibly pointed out the weaknesses and errors of the style of architecture which this period produced. Mr. Ruskin, more recently, has poured out the vials of his wrath upon it, and calls it the “ pestilent art of the Renaissance.” Modern architects will have to travel in the same road, nevertheless, but should do it with the aid of the new lights they have. If they would look

back to the finest works of antiquity, master the immutable principles which these illustrate, and bring to bear, in the application of them, the same amount of skill and genius as was possessed by some of the cinque-centists, they might produce the style of architecture best adapted to supply the wants and answer the purposes of the day.

The province of the true architect, as of the true poet, is to uphold "the glorious priesthood of the honest and the beautiful."

A *real* style must grow gradually out of the country and the purposes for which its structures are required. An architect's province is to make the useful beautiful by fitting decoration—not to disguise it or to substitute for it something less useful and proper, because an ornament without trouble.

The excitement that prevailed at the time of which we are speaking in favour of the works and writings of antiquity, is strikingly illustrated in the account which has come down to us of the finding in Rome of the well-known group the "Laocoon." Crowds flocked to the Garden of Titus to identify it by a description which Pliny had given : bells rang ; poets rhymed ; and a fête was ordered for the following day, when the statue was carried in triumph to the Capitol, the people filling the streets, and songs of joy rending the air. The finder was made "notary apostolic," and endowed with part of the revenue arising from the tax on salt. All over the world the

same feeling was spread ; and the discovery of a book of Livy, hunted for as if all future happiness depended on it, would have been hailed as an event of universal importance. Nothing went down that was not classical :—

“In shaggy spoils here Theseus was beheld,  
And Perseus dreadful with Minerva's shield.”

Then came into education the Pagan element ; and there it is still—perhaps somewhat too much of it. Our boys are well grounded in the adventures of Jupiter, though they are taught nothing of the arts which have given form to the beautiful fables ; they are made to know thoroughly all the labours of Hercules, to the exclusion sometimes of a knowledge of the labours of to-day, which are adorning, comforting, and lengthening life. The right or wrong in this, however, is a greater question than I may venture here to discuss.

After Palladio, Bernini and others ran wild, and absurdities of all sorts were committed.

The Reformation, I need not tell you, aided in leading to the abandonment of Gothic architecture in our country. This style came to be regarded as tending to maintain the superstitions and abuses the Reformers were striving to correct. Churches were spoiled or sold ; statues broken, painted glass knocked out, carvings hewed down. “ Destroy the nests,” said Knox, “ and the crows will not come

back." The energy with which the work of demolition was carried on under the Parliament, rather later, is shown forcibly in the Journal of William Dowding, who was appointed to destroy pictures and ornaments of churches in 1643 :—"Bramford, Feb. 1st," says he, "we brake down 841 superstitious pictures." "Broke in pieces the rails;" "took down twenty cherubims;" and "we broke in pieces the organ-cases," are recurring entries.

The mode of building which followed the decline of Gothic architecture in England, and preceded the complete introduction of Italian architecture, is known as *Elizabethan*, and presents a curious mixture of the two styles, which you may see in the example I gave you (fig. 35) in my last letter. This style belongs especially to the sixteenth century, when the nobility and men of wealth indulged themselves in the erection of enormous country-houses; but it extends to the seventeenth. Though often incongruous and unmeaning, the architecture of this period is exceedingly picturesque, and allowed of much greater convenience in residences than had been obtainable before. Audley Inn, Essex; Hatfield, Herts; and Wollaton Hall, in Nottinghamshire (1588), may be mentioned as good examples.

John Shute, "paynter and architecte," published "The first and chiefe Grounds of Architecture used in all the Ancient and Famous Monuments," in 1563; and John Thorpe built a large number of the Eliza-



**Fig. 36.—***Sir Paul Pindar's House, Bishopsgate Street.*

bethan houses, including Longford Castle, Wiltshire, and Holland House, in Kensington,—the latter in 1607.

Of the better sort of street architecture of this period, Sir Paul Pindar's house, in Bishopsgate Street (fig. 36), will serve as an example. The ornament on the top is modern.

An Elizabethan building still remaining in Gray's Inn Lane (fig. 37), with the date 1595 upon it, shows the more ordinary style of building, one floor projecting over the other, with the view, probably, of protecting the lower parts of the construction from the weather.

It was left for Inigo Jones to bring back a purer style. Walpole, in his "Anecdotes of Painting," says,—“If a table of fame were to be formed for men of real and indisputable genius in every country, Inigo Jones would save England from the disgrace of not having her representative among the arts.” Delaroche, in his great picture at the Academy of Fine Arts in Paris, has practically said the same thing, and has not found another Englishman to introduce amongst his worthies. The father of Inigo Jones, a clothworker, appears to have been in indifferent circumstances, and apprenticed his son to a joiner. Inigo, however, early displayed so much skill as a draughtsman as to attract the notice of the earl of Pembroke, who ultimately sent him to Italy to study landscape-painting, where he acquired friends



Fig. 37.—*Old Houses, Gray's Inn Lane.*

and reputation as an architect, and was enabled, after a second visit to Italy, to obtain the appointment of Surveyor-General to James I. in England.

Jones, like many other great men, owed much to the time in which he lived. Ancient art was scarcely known in England: her wonders had not then been engraved in a thousand forms and distributed universally, as now, so that when Jones produced in England the Italian style of architecture practised by Vignola, Palladio, and others, he was at once considered as a great originator. The Banqueting House, Whitehall, was intended to form a part of a

very extensive palace designed by him for James I., and a noble palace it would have been, full of novel combinations.

One of his most celebrated works was a Corinthian portico of large size attached to the west end of the Gothic metropolitan cathedral, old St. Paul's, an exhibition of bad taste, for which he has been justly blamed. Public opinion, however, was at that time different from what it is now: Pointed architecture had fallen into contempt; and all who had obtained classic knowledge, whether in literature or art, were proud to display it. Jones and his scholar Webb were the fashionable architects; and, for a long time, few large buildings were erected without the assistance of one of them. Jones was employed in the production of masques for the court, and Ben Jonson, who was his colleague in some of these, satirized him on various occasions afterwards, when they had quarrelled, as Iniquo Jones, Vitruvius Hoop, and as "Medlay the Joiner, In and In, of Islington." The Watergate in the Strand, and the Church of St. Paul, Covent Garden, are from his designs; and so, too, are some houses in Great Queen Street, Holborn. The accompanying engraving, fig. 38, shows you what remains of Shaftesbury House, in Aldersgate Street, designed by Inigo, and at first called Thanet House, being the London residence of the earls of Thanet. The aristocracy gradually fled westward. The civil war brought sorrow





Fig. 33.—*Shaftesbury House, Aldersgate-street.*

to Inigo Jones: he died in 1652, and was buried in the church of St. Benet, Paul's Wharf, where there is now no monument to his memory.

The national troubles of course impeded the progress of the arts, but so soon as they subsided, a noble successor of Inigo was found in Christopher Wren.

Wren was born in 1632, and when at Oxford distinguished himself at an early age by zeal, talent, and perseverance. In all studies he made himself master; at one time inventing a machine for planting, or one for writing with two pens at the same instant, and at another composing Latin orations and treatises on abstruse mathematical points. He

was thought "a miracle of a youth," and with justice. He does not seem to have studied architecture professionally; but having acquired profound knowledge of it, and given evidence of this, he was engaged by Charles II. to assist in some proposed works, and was appointed Deputy Surveyor-General. It would be impertinent to put before you the whole course of his life: suffice it to say, that the Great Fire of London (that fortunate visitation) provided the finest opportunity for him to exhibit his skill and knowledge that ever fell to the lot of an architect.

Previously to that event, the streets of the metropolis were narrow and ill-arranged, the houses mostly of wood, as you have seen, ugly and unwholesome; and yet then as now (and unfortunately now as then), what the people had always before their eyes they were satisfied with: they saw no occasion for improvement, and would have allowed matters to remain just as they were, and have looked quietly on while thousands were periodically carried off by the plague. As Ralph says, "Habit sanctifies everything with the multitude; and even that deformity to which they are accustomed, becomes beauty in their eyes. '*As fine as London upon the bridge,*' was formerly a proverbial saying in the city; and many a serious sensible tradesman used to believe that heap of enormities to be one of the seven wonders of the world, and next to Solomon's Temple the finest thing that ever art produced." The fire led

to improvement in the streets, but it was a costly way of doing it.

You have here a representation of one of the buildings on the bridge, fig. 39.

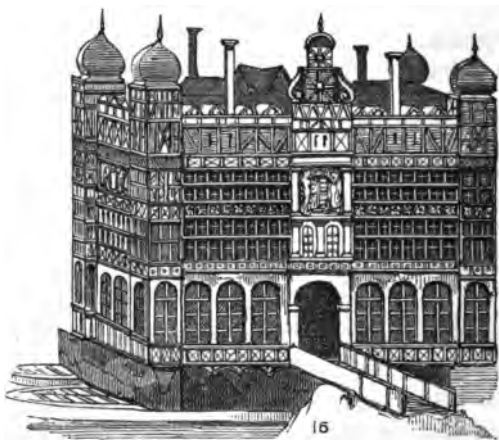


Fig. 39.—*Nonesuch House, formerly on London Bridge.*

Wren erected fifty parish churches, crowned by the noblest of our modern buildings,—St. Paul's Cathedral,—besides a vast number of secular edifices. In the erection of St. Peter's at Rome, which is almost necessarily quoted in comparison with St. Paul's, more than twenty architects had been engaged,—Bramante, Raffaele, Michelangelo, Fontana, Bernini, Maderno, and others,—while Wren planned

and perfected his noble pile alone and unassisted. St. Stephen's, Walbrook, and the steeples of Bow Church and St. Bride's, are amongst his finest works. He, too, had persecutions to endure,—his battle of life to fight; but, as Bishop Sprat wrote to him in condolence,—

“Heroic souls a nobler lustre find,  
E'en from those griefs which break a vulgar mind :  
That frost which cracks the brittle common glass,  
Makes crystal into stronger brightness pass.”

This great man, who lived “not for himself, but for the public good,” fell asleep in his chair after dinner on the 25th of February, 1723, when he was in his 91st year, and did not wake again here!

Sir John Vanbrugh, known as a dramatist, succeeded Wren as a leading architect, and built Blenheim, and Castle Howard in Yorkshire: he was an original genius, and paid the penalty for that crime by being lampooned and abused in epigrams.

“Lie heavy on him, earth; for he  
Laid many a heavy load on thee,”—

wrote one.

“Lo! What huge heaps of littleness around,  
The whole a laboured quarry above ground,”—

said Pope. And again,

“How Van wants grace.”

Abuse in rhyme, which can be remembered easily, soon passes current with the crowd as truth. His

invention and power of picturesque arrangement were great; but all that he did was ascribed to a frivolous affectation of novelty. His reputation has become greater than himself, "as shadows do at nightfall." Hawksmoor, Gibbs, Lord Burlington, and others followed Vanbrugh in the Italian style; Pointed architecture remaining despised. Hawksmoor built, amongst other structures, the Church of St. Mary Woolnoth, in Lombard Street, and St. George's, Bloomsbury, the steeple of which is crowned by a statue of King George I. I dare say you have met with the often-quoted epigram this induced:—

"When Henry VIII. left the Pope in the lurch,  
The Protestants made him the head of the church;  
But George's good subjects, the Bloomsbury people,  
Instead of the church, made him head of the steeple."

Lord Burlington (Richard Boyle) did much to encourage the revived style of architecture. The colonnade within the court of Burlington House, Piccadilly, and the duke of Devonshire's villa at Chiswick, are his works. He designed, too, the house in Cork Street, for General Wade, concerning which Lord Chesterfield said, according to Walpole, that the owner "could not live in it, but intended to take the house over against it, to look at it."

Pope, addressing Lord Burlington, writes,—

"Yet shall (my lord) your just and noble rules  
Fill half the land with imitating fools ;

Who random drawings from your sheets shall take,  
 And of one beauty, many blunders make.  
 Load some vain church with old theatric state,  
 Turn arcs of triumph to a garden gate ;  
 Reverse your ornaments, and hang them all  
 On some patched dog-hole eked with ends of wall ;  
 Then clasp four slices of pilaster on't,—  
 That, laced with bits of rustic, makes a front."

The anticipation was literally fulfilled.

Walpole says, speaking of the architects of his time,—“ Considering how scrupulously our architects confine themselves to antique precedent, perhaps some *deviations into Gothic* may a little relieve them from that servile imitation. I mean that they should study both tastes, not blend them,—that they should dare to invent in the one, since they will hazard nothing in the other. When they have built a pediment and portico, the Sibyl’s circular temple, and tacked the wings to a house by a colonnade, they seem *au bout de leur Latin*. If half a dozen mansions were all that remained of old Rome, instead of half a dozen temples, I do not doubt but our churches would resemble the private houses of Roman citizens. Our buildings must be as Vitruvian, as writings in the days of Erasmus were obliged to be Ciceronian.”

The writer of this passage then made an attempt at Strawberry Hill to revive the use of Gothic architecture, and produced a miserable puerility, which you may still see. The vileness of the result showed

how entirely all knowledge of its principles had been lost. Artists were even unable to delineate Gothic buildings correctly: as late as 1804, in such a book as King's *Munimenta Antiqua*, you will find engravings purporting to be representations of Gothic churches, which are so unlike that it is hard to believe the artist had seen what he pretended to represent. The poets did something to bring the mediæval works back to general regard: a school of educated draughtsmen and engravers arose, and carefully set forth every monument of interest: destruction was to some extent stayed; and a desire to maintain them in their integrity was gradually induced. A religious movement aided in the same course; and for some time past an ecclesiastical structure erected in any other than the Gothic style has been a rarity. Sir William Chambers, who designed Somerset House, in the Strand; Dance, the architect of Newgate; and Sir John Soane, best known by the Bank of England, were the leading artists who immediately preceded those now living.

The architecture of our day is, for the most part, imitative,—representative merely. An architect adopts a particular style, and his building is pronounced successful to the extent only that it accurately represents a work of the period aimed at. A wider view is opening upon us; and there are quick minds in the field striving to destroy the influence of precedent, so far as precedent makes

trammels, and to obtain fair play for common sense, honest building, and creative power. This, however, is travelling out of the record. What I proposed to you was simply to set forth with a rapid pen the history of architecture from the earliest times; to show you that its course had been continuous, and that in tracing it we trace the onward and downward progress of different parts of the world,—that, in short, the history of Architecture illustrates the history of Civilization. Bolingbroke, when he called for his volumes of history, said, “Bring me my *liars*.” Brick and stone records tell no lies: and to those who know how to question these stern enduring witnesses of past time, they speak plainly, and give much information. A mere account, in words, of a people, or of a particular state of society, you may read unimpassioned, unimpressed; but view the buildings which they raised,—see the evidences of that state of society in the structures and arrangements which it led to,—and the whole becomes a fixed reality, not easily forgotten.

Here, then, we end our journey; and so, estimable friend, Farewell! We have travelled rather a long road together, but so rapidly, that I venture to hope you have not found it very wearisome. If we have not seen the whole of it, and its many sinuous branches, we have stopped where some of the most striking changes of scenery and manners took place. I have given you an index instead of a history,—a



bill of fare rather than a dinner. But if what has been said has opened your eyes to the interest of the subject, and has shown you that it may be studied with advantage and without difficulty, my object has been attained. For your kindly companionship accept my thanks, and believe me always,

Very sincerely yours,

GEORGE GODWIN.





